G. B. GRAZIOLI

[R. GERLIN]

Dodici sonate per Cembalo

*

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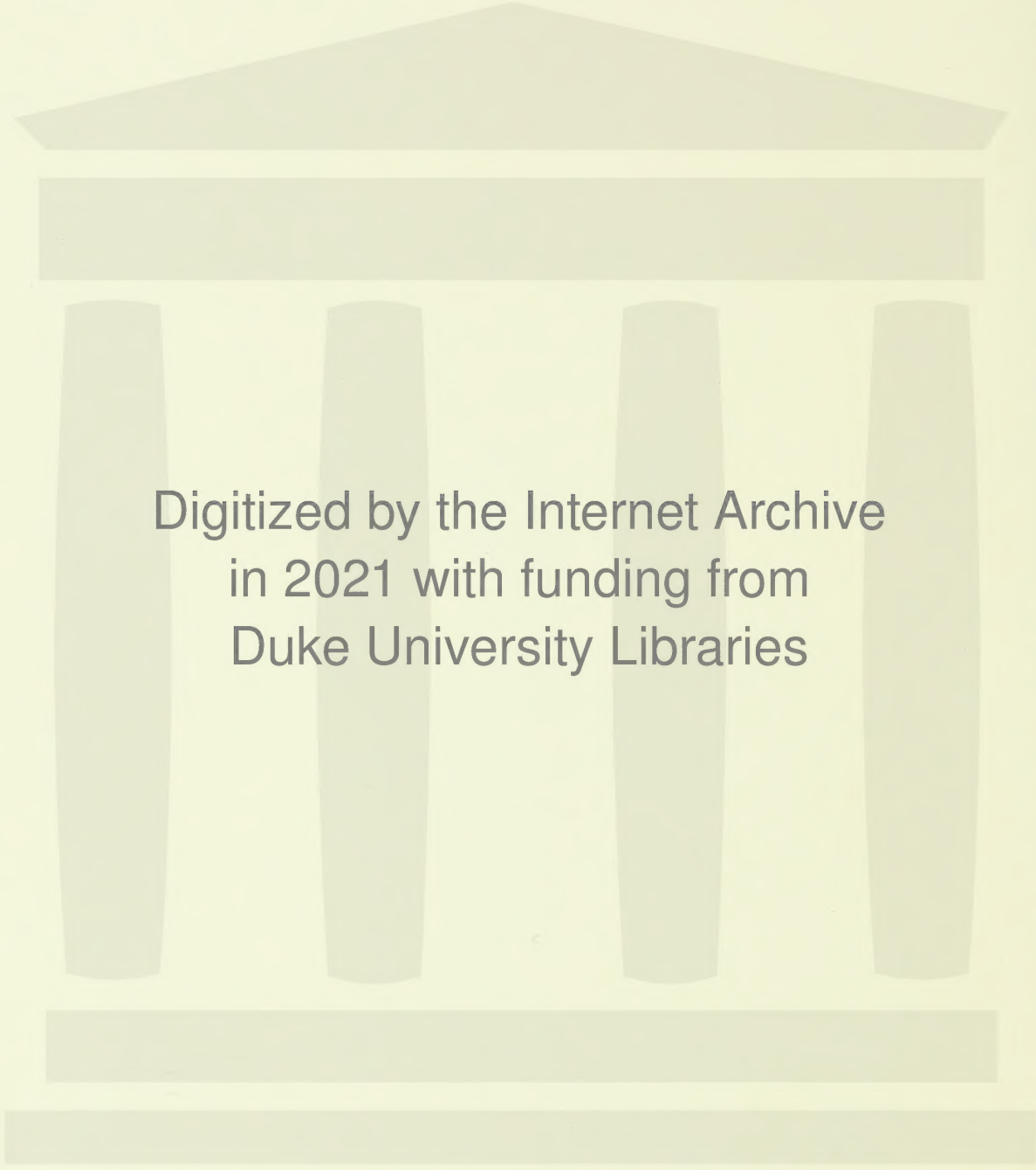
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I CLASSICI MUSICALI ITALIANI

FONDAZIONE EUGENIO BRAVI

VOLUME 12

GIOVAN BATTISTA GRAZIOLI

DODICI SONATE PER CEMBALO

Prima edizione moderna

a cura di

RUGGERO GERLIN

I CLASSICI MUSICALI ITALIANI · MILANO

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93225

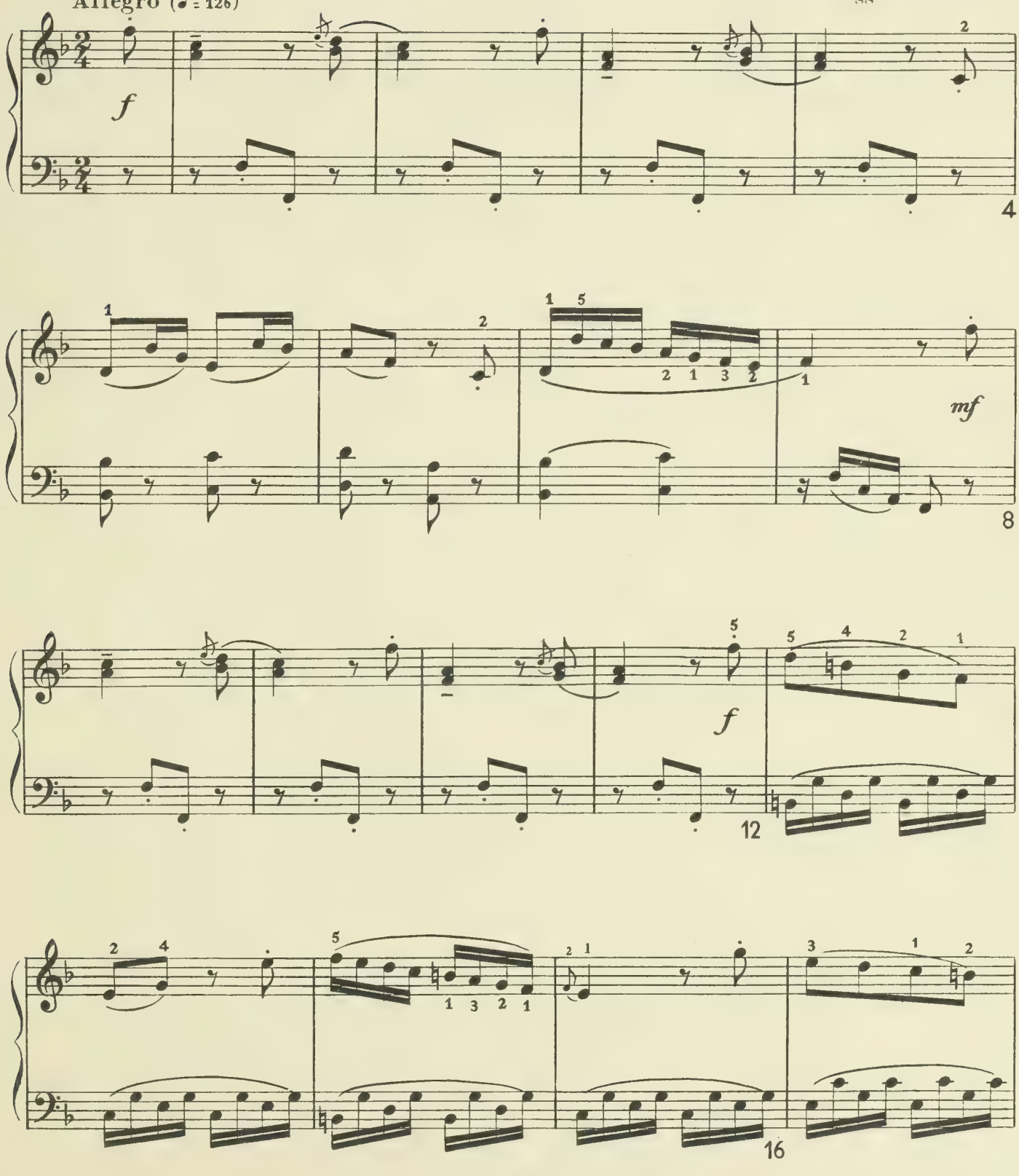
DODICI SONATE PER CEMBALO

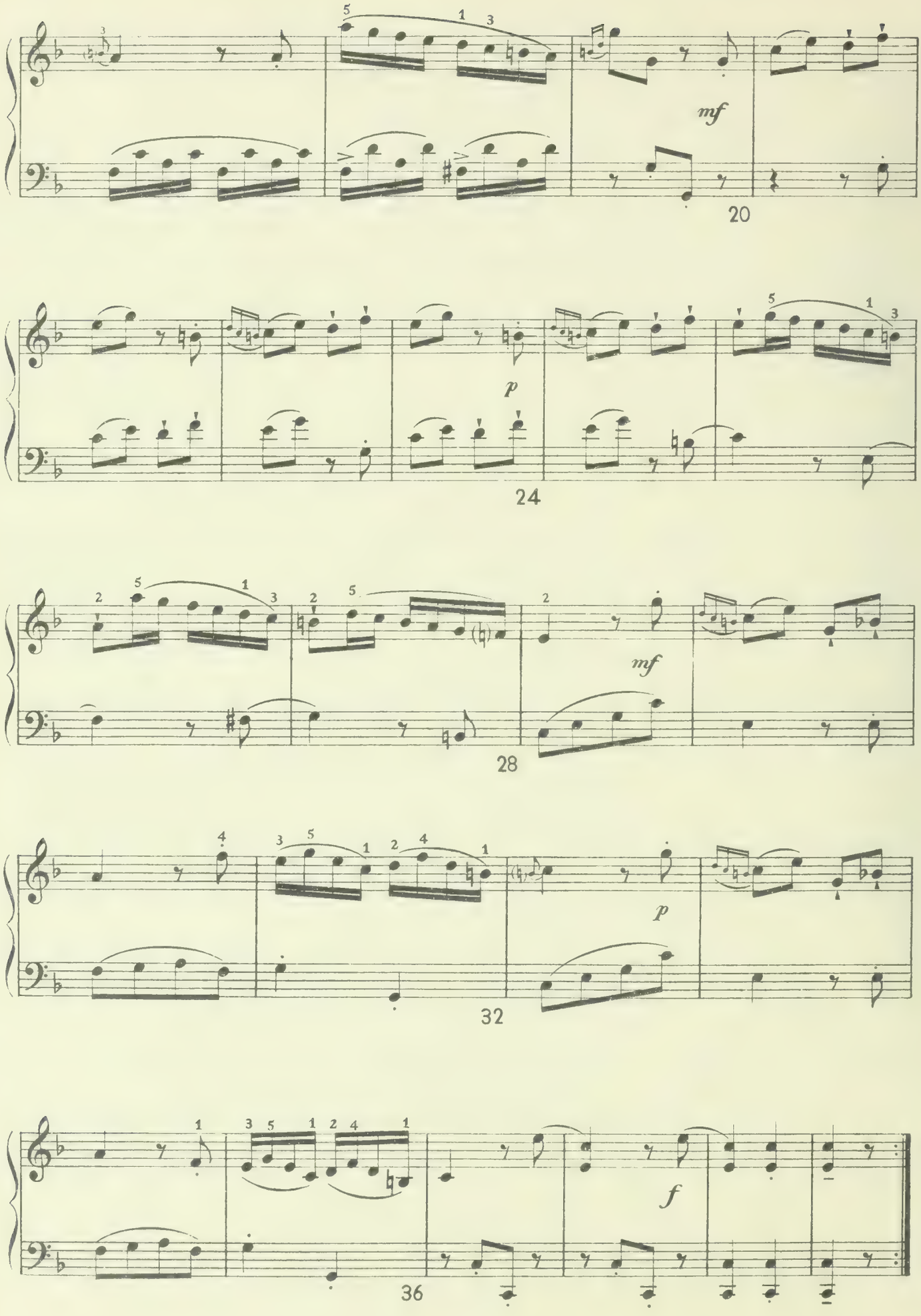
93225

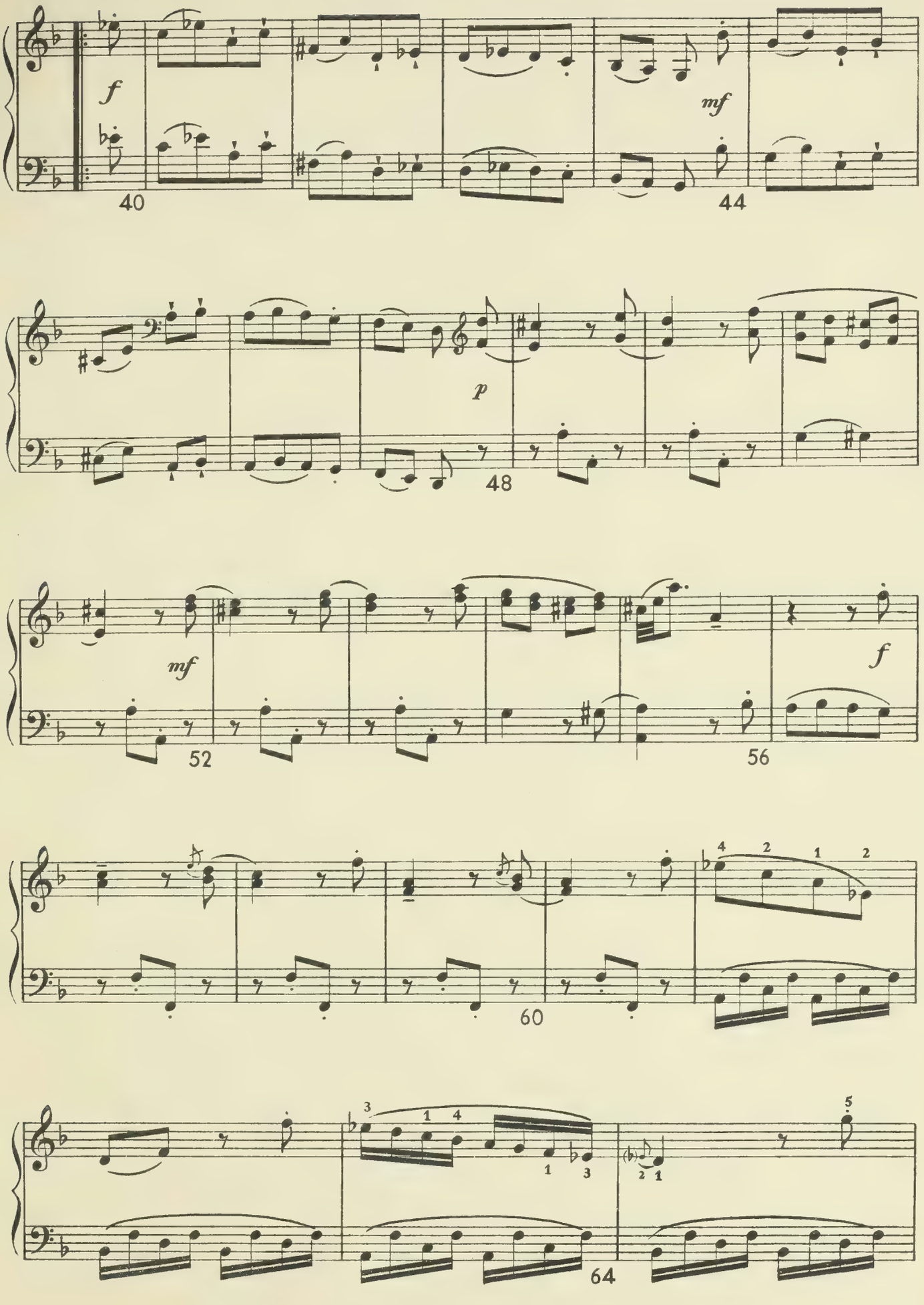
SONATA I

(Fa maggiore)

Giovanni Battista Grazioli
Ruggero Gerlin




mf
20
p
24
mf
28
p
32
f
36


f
mf
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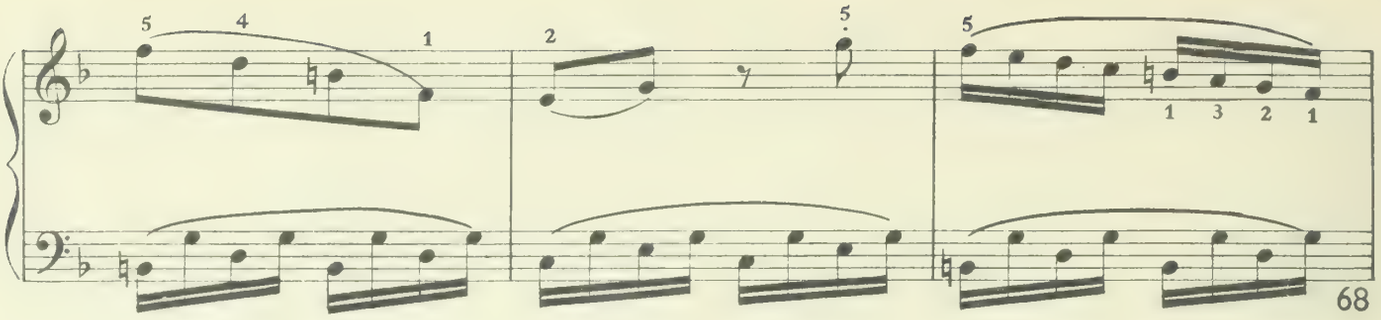
p
48
mf
52
f
56
60
64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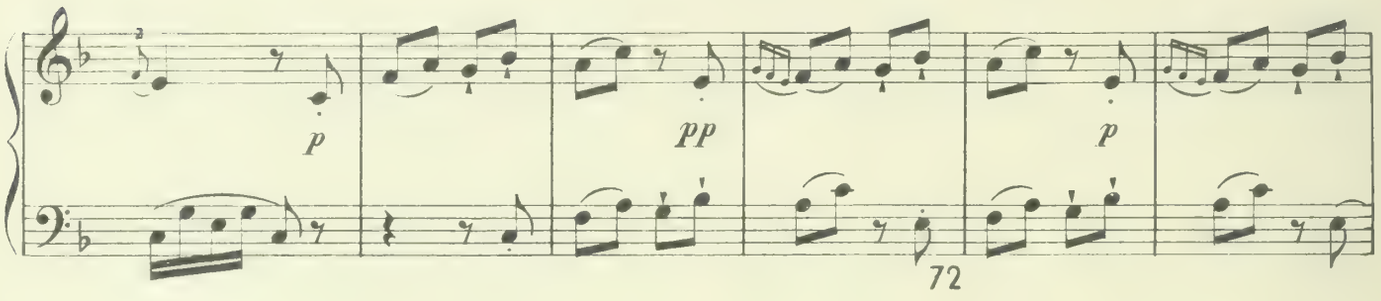
p
pp
p
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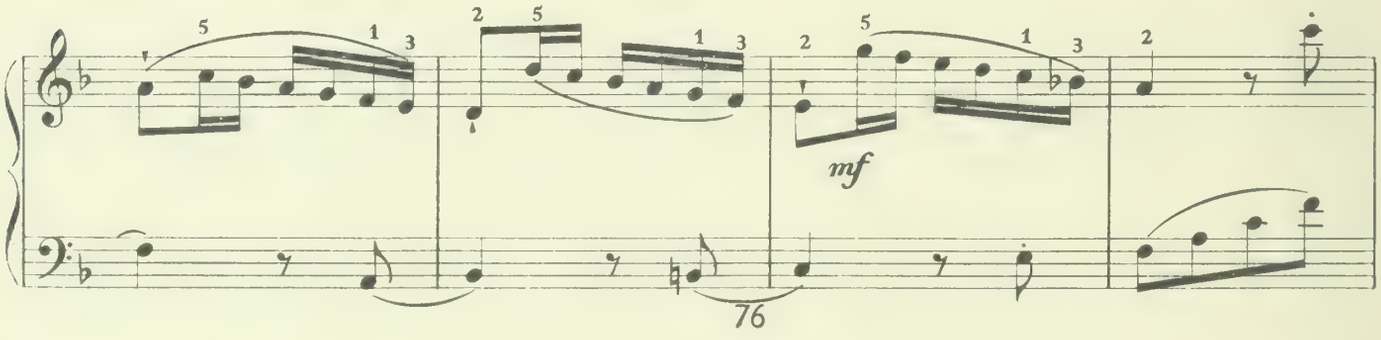
mf
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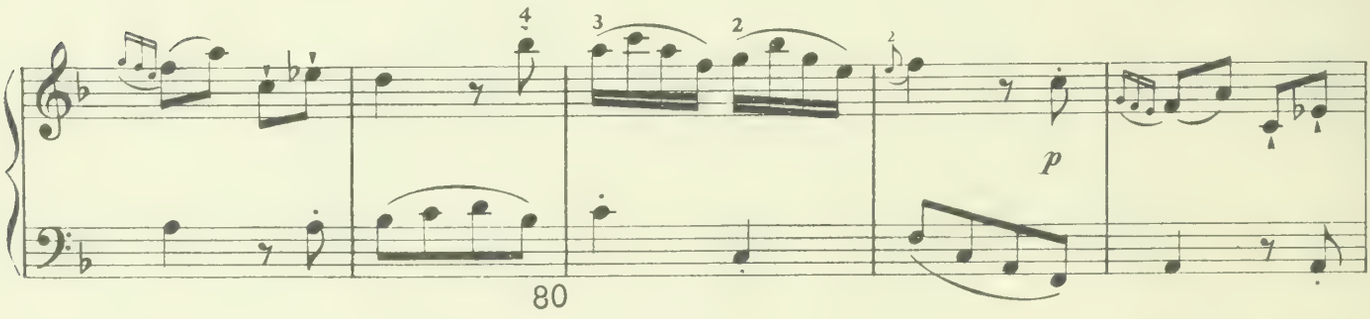
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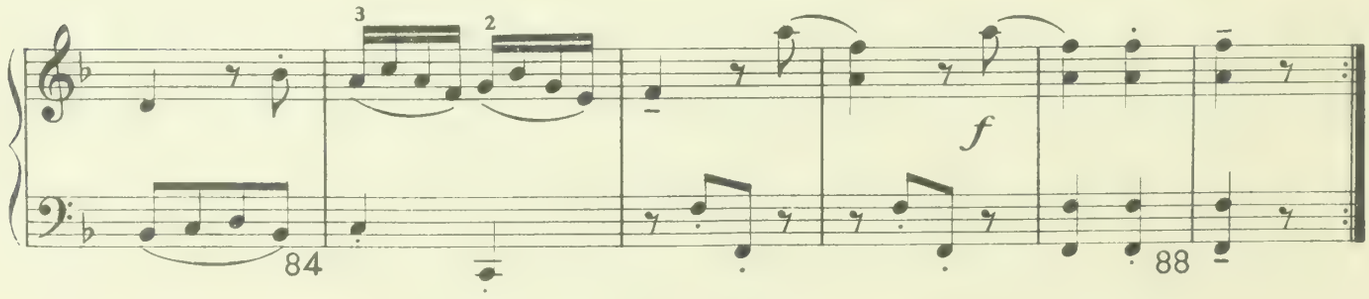
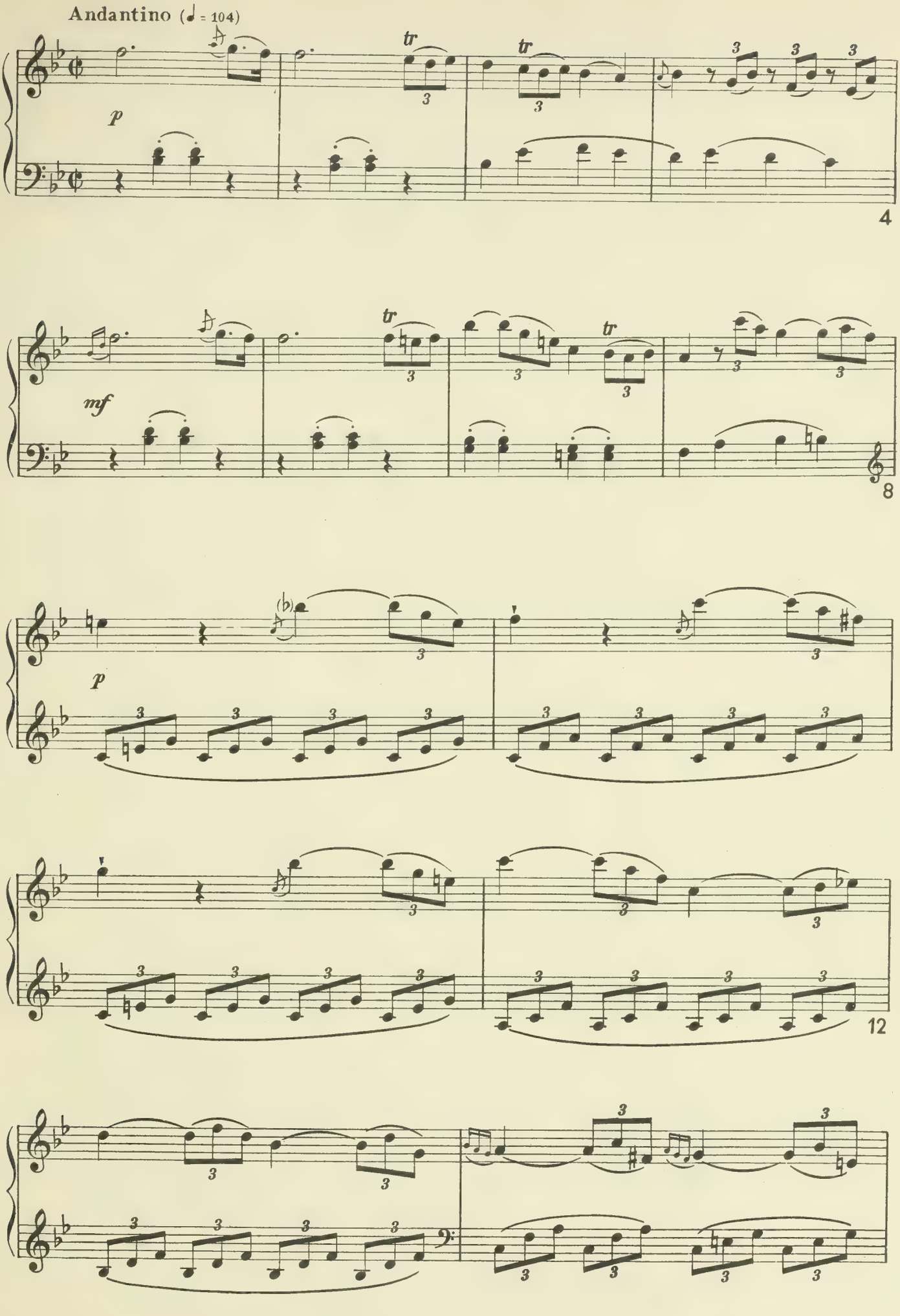
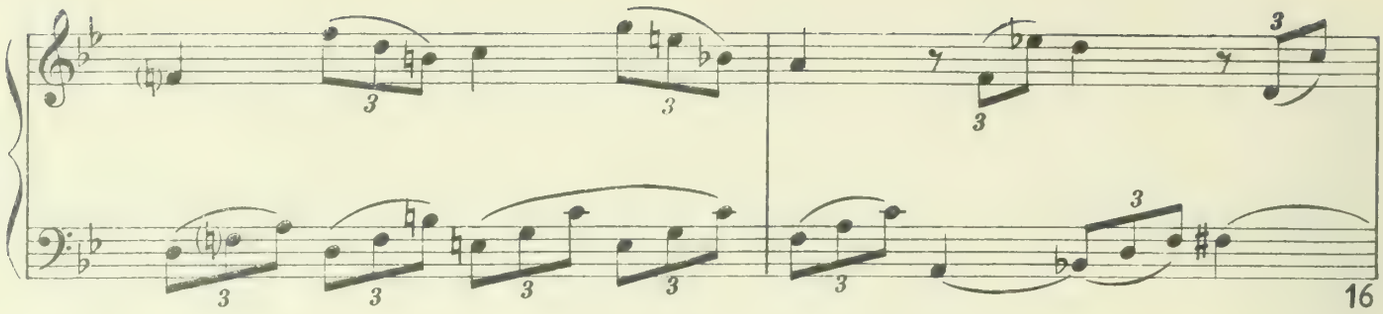

f
84
88


Andantino (♩ = 104)
p
tr
tr
4
mf
tr
tr
8
p
12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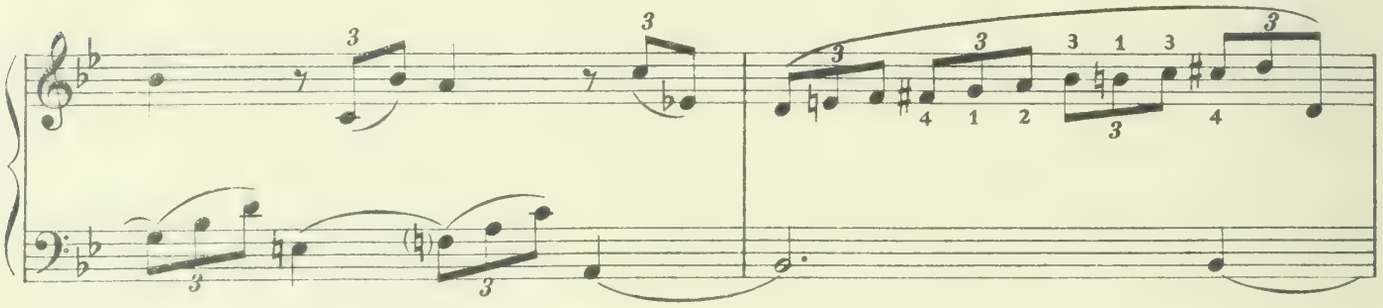

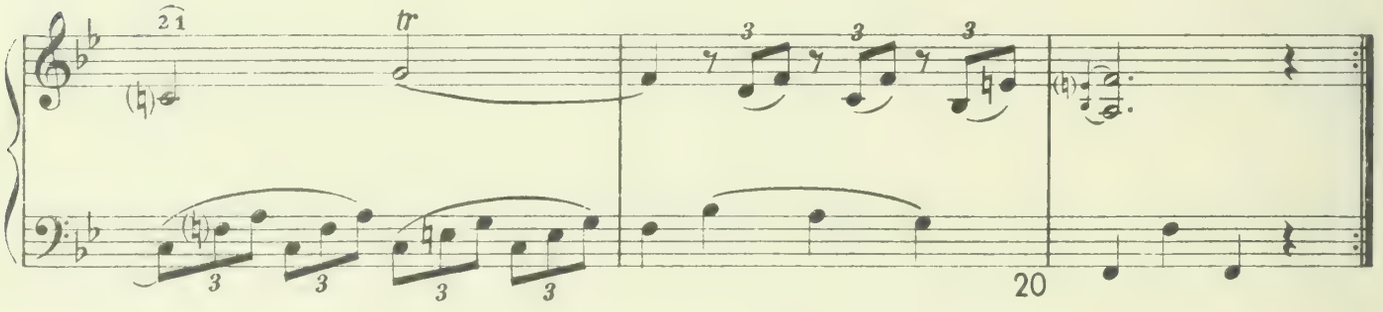
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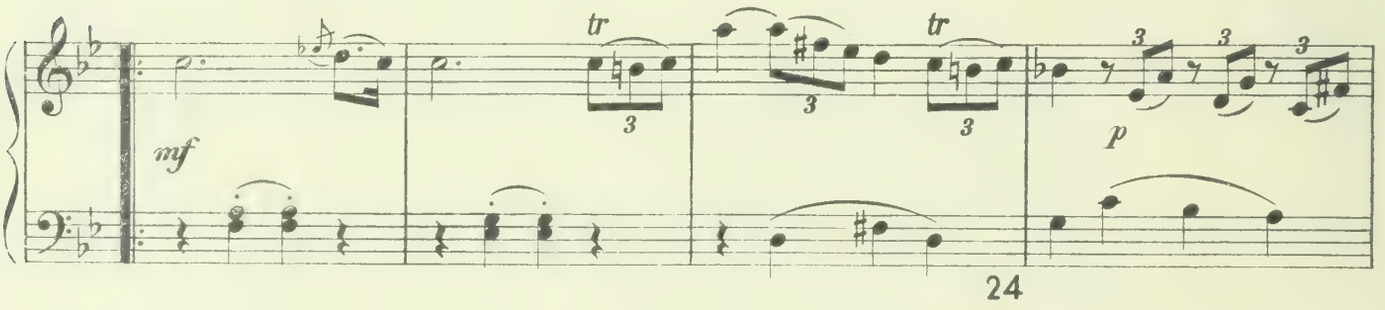
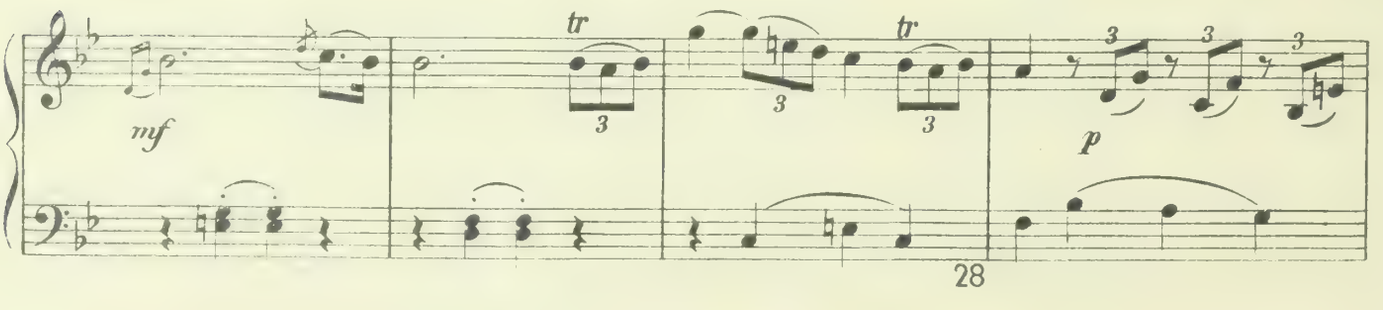

tr
tr
mf
p
24


tr
tr
mf
p
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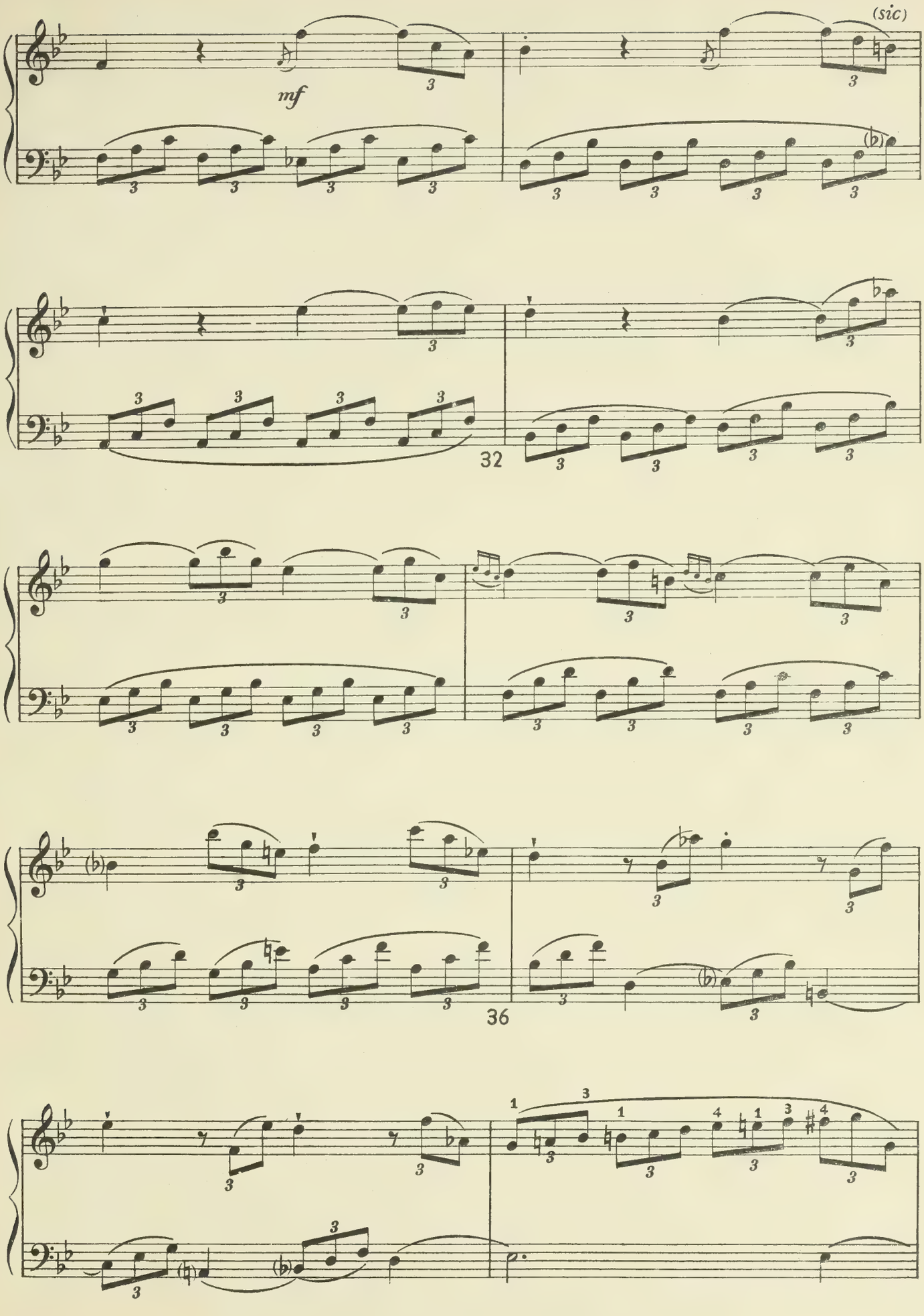
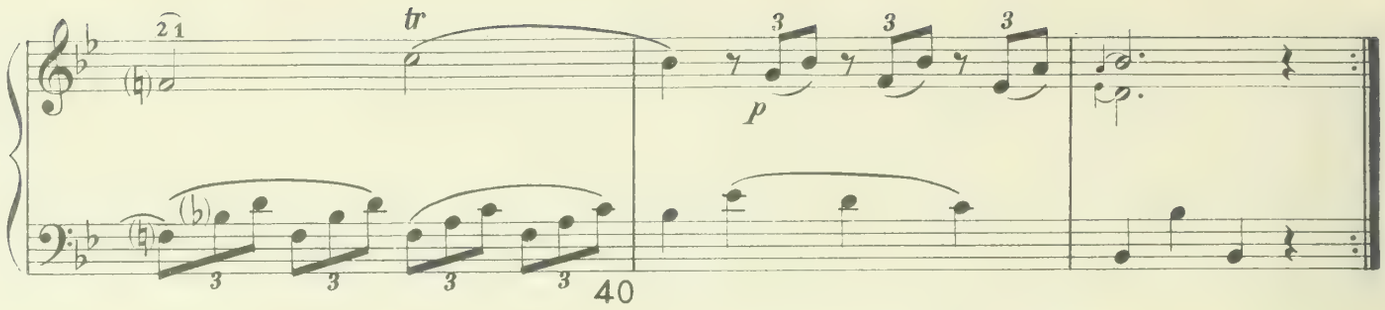
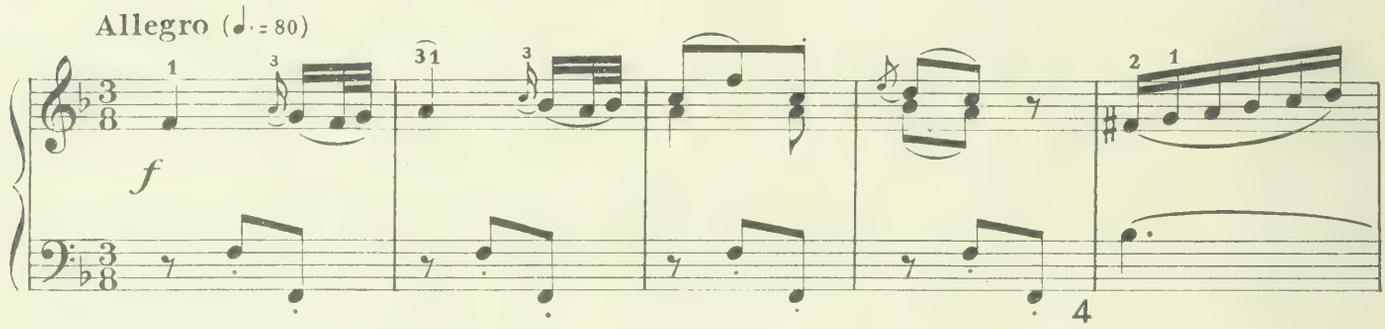
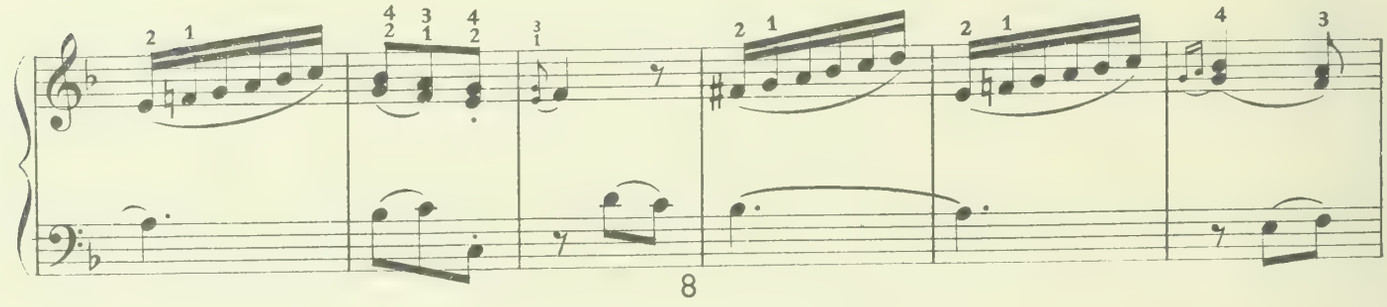

(sic)
mf
32
36


tr
p
40


Allegro (♩. = 80)
f
4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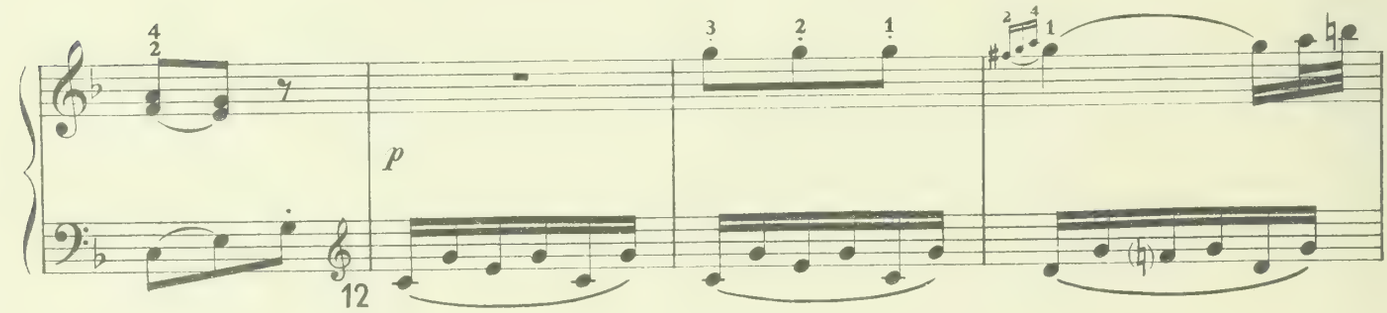
p
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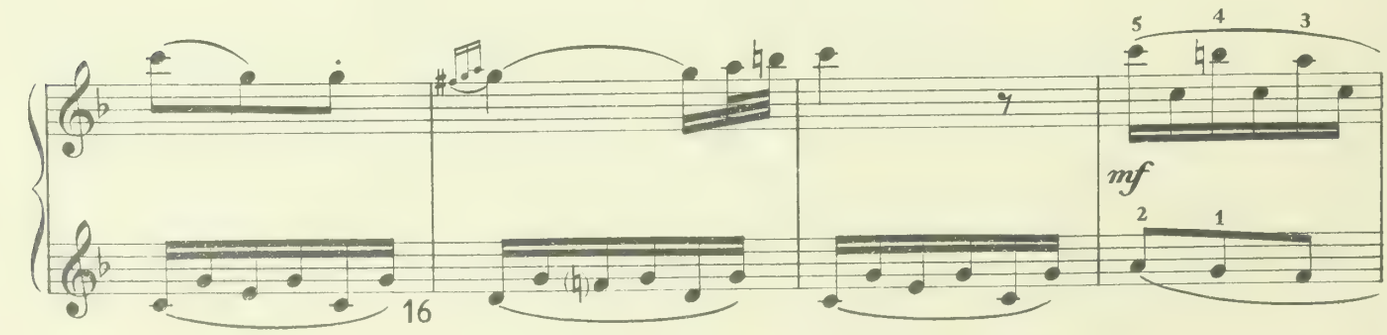
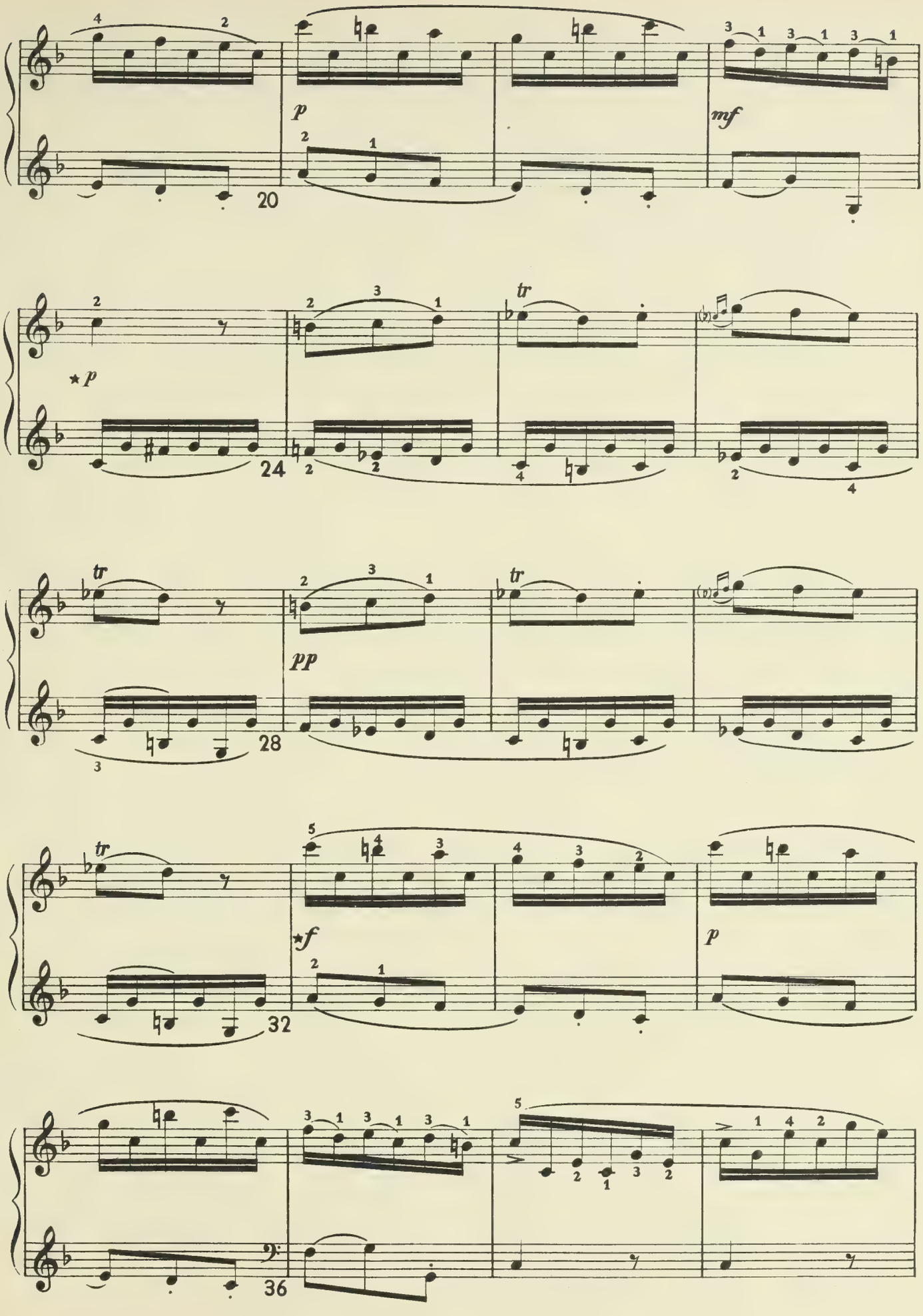
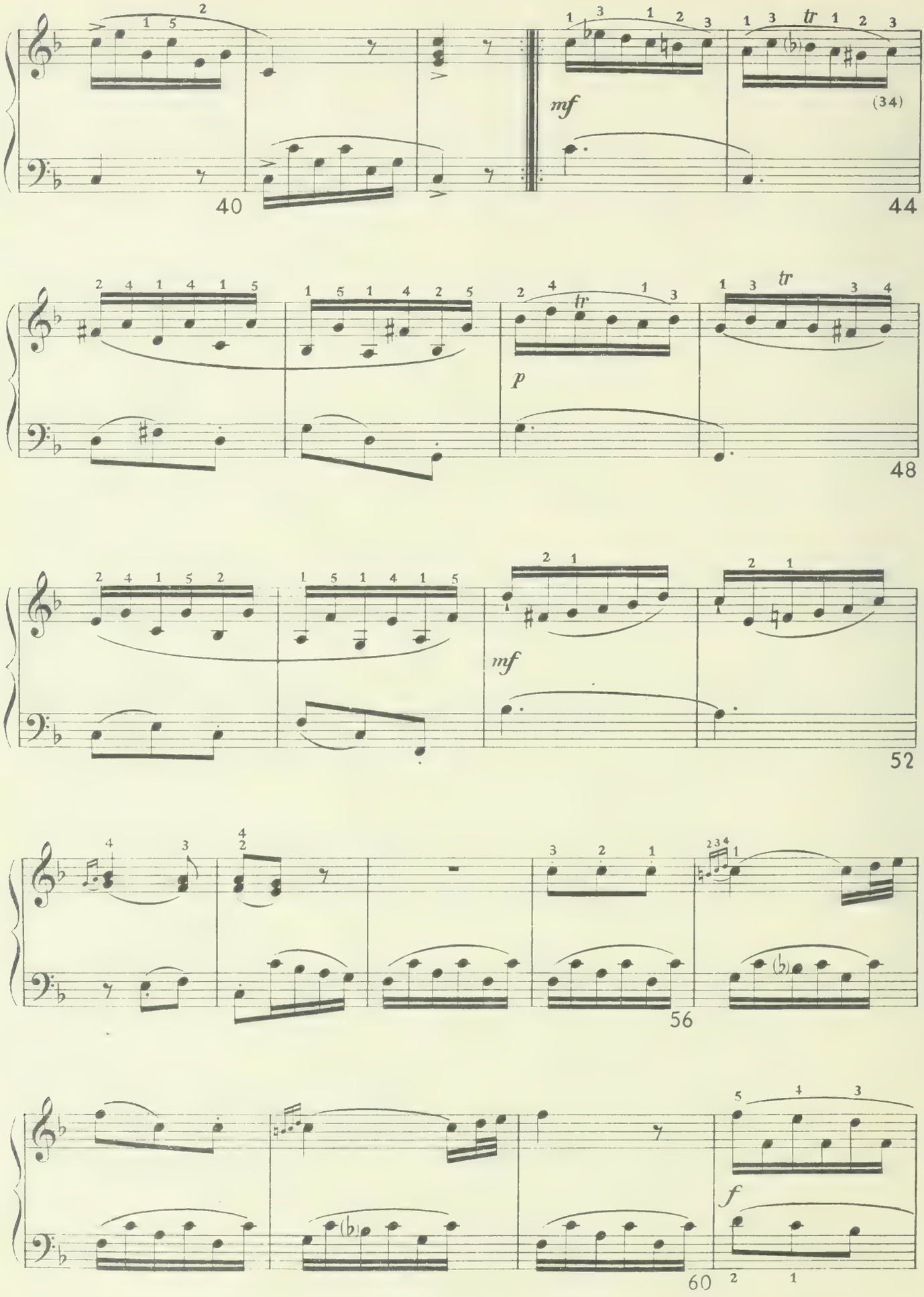
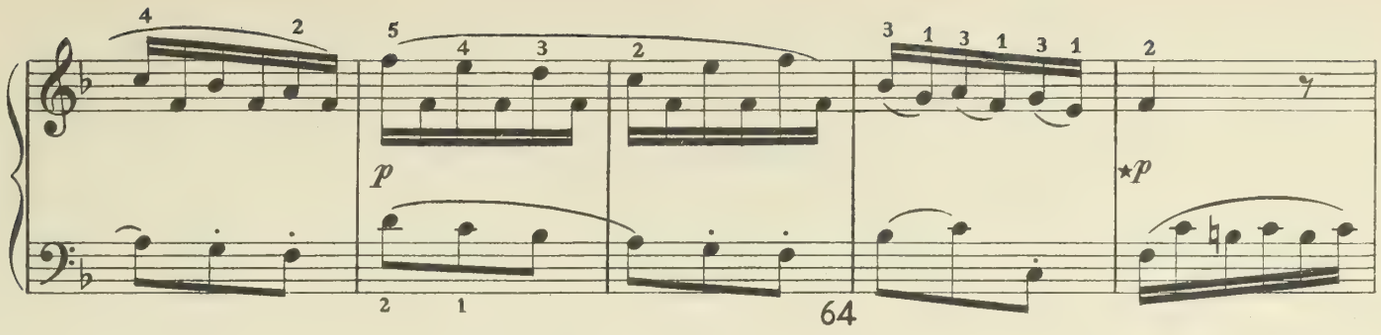

mf
16


20
p
mf
24
*p
tr
28
pp
32
*f
36


mf
(34)
40
44
p
48
mf
52
56
f
60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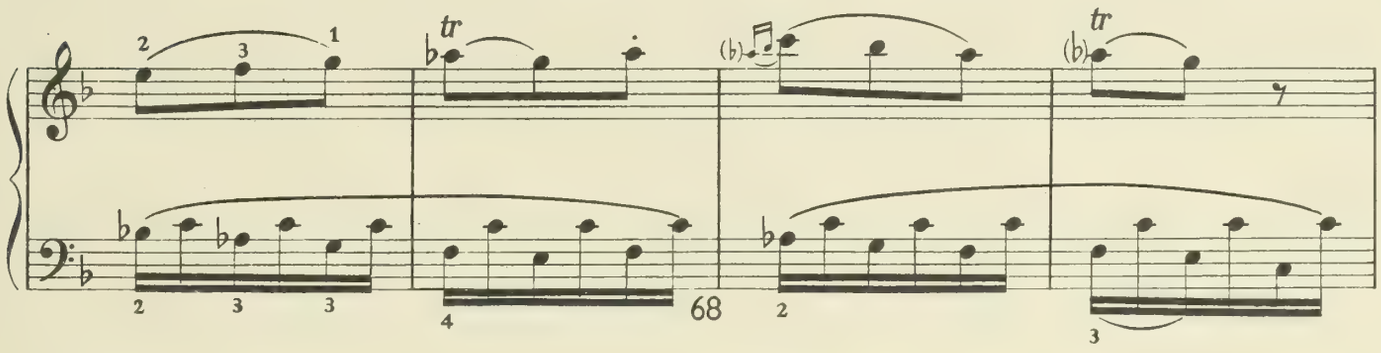
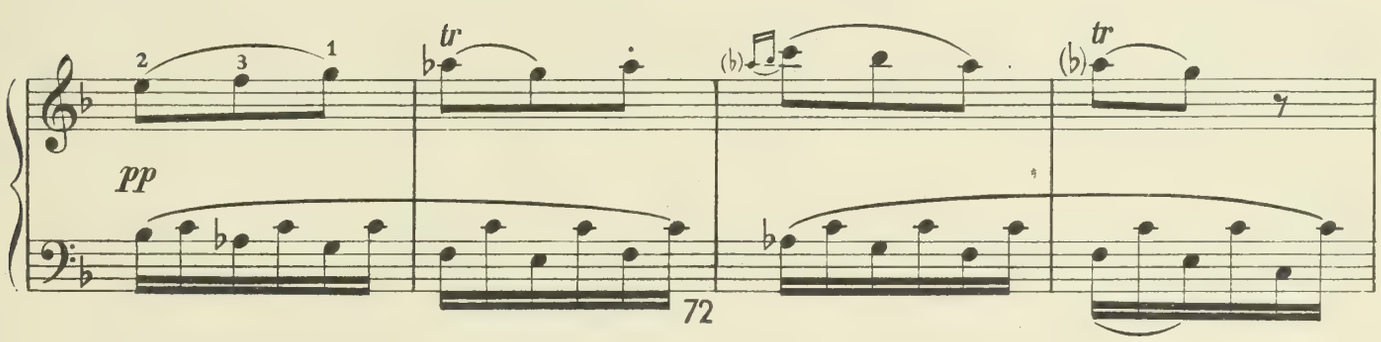
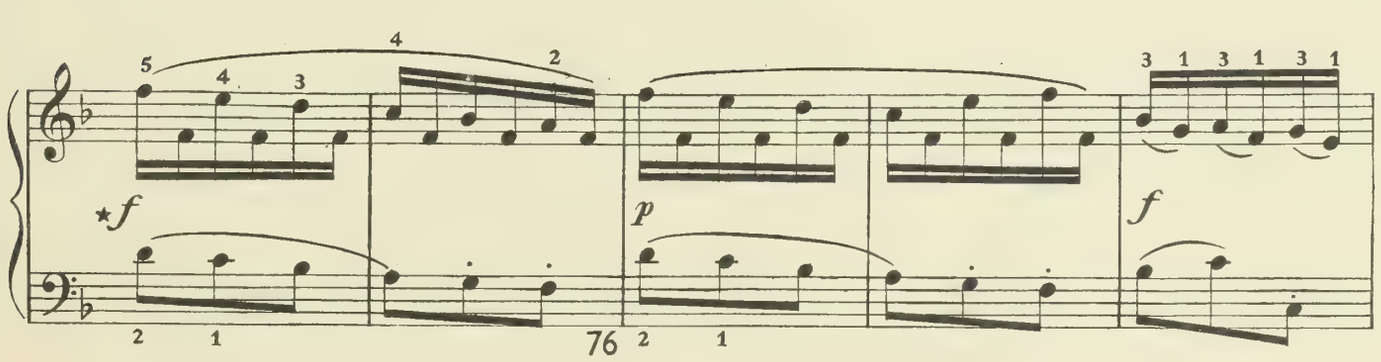
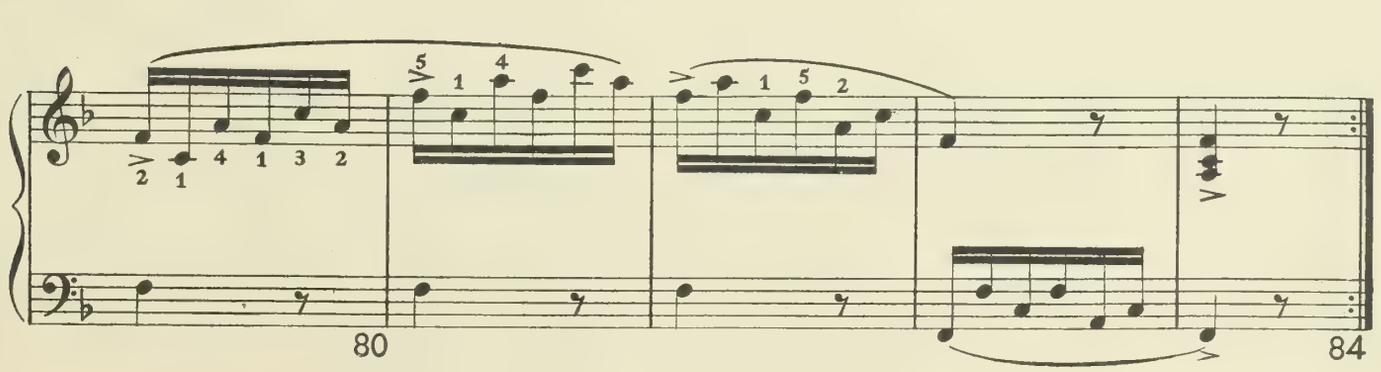

tr
tr
68

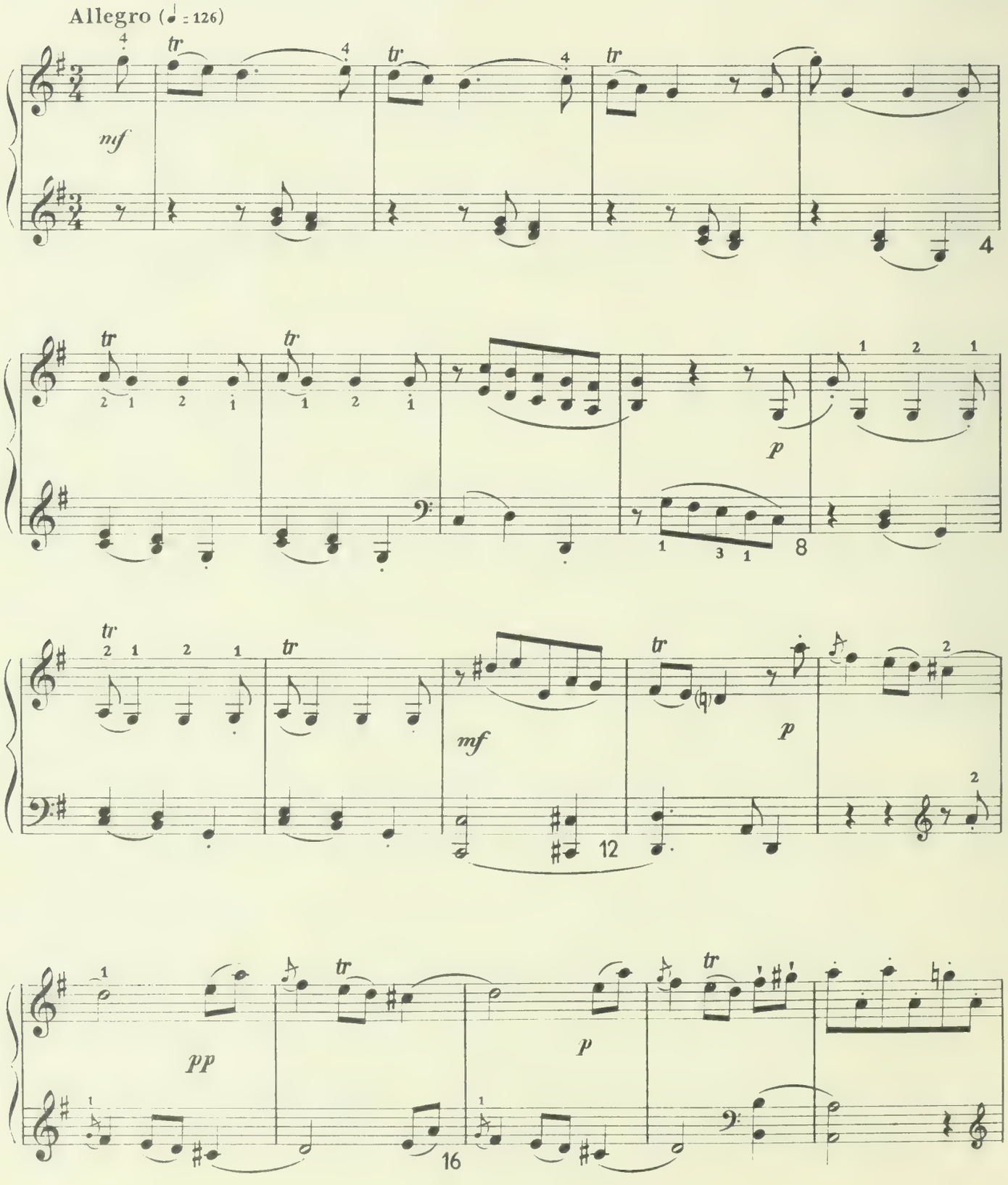

pp
tr
tr
72

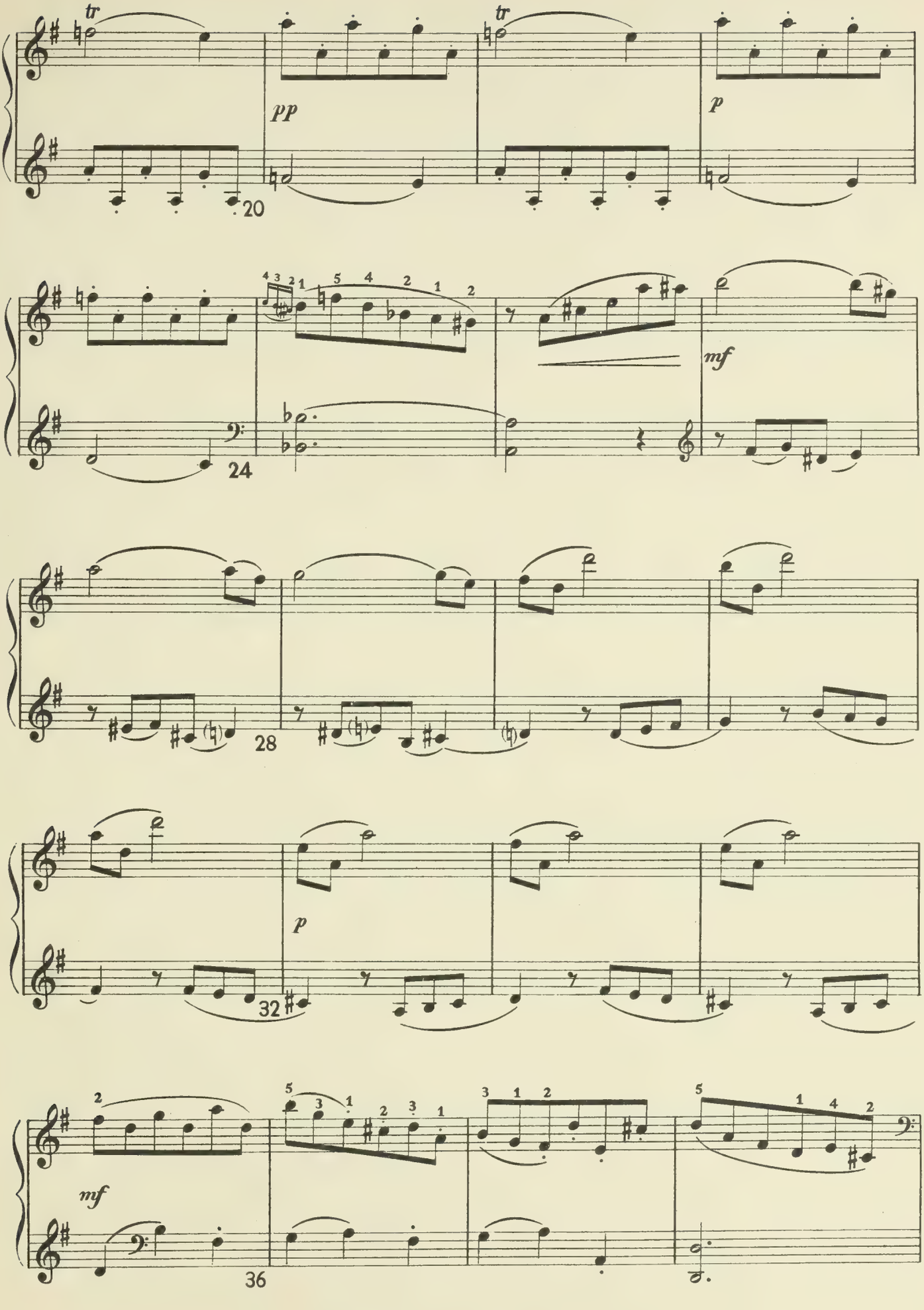

f
p
f
76

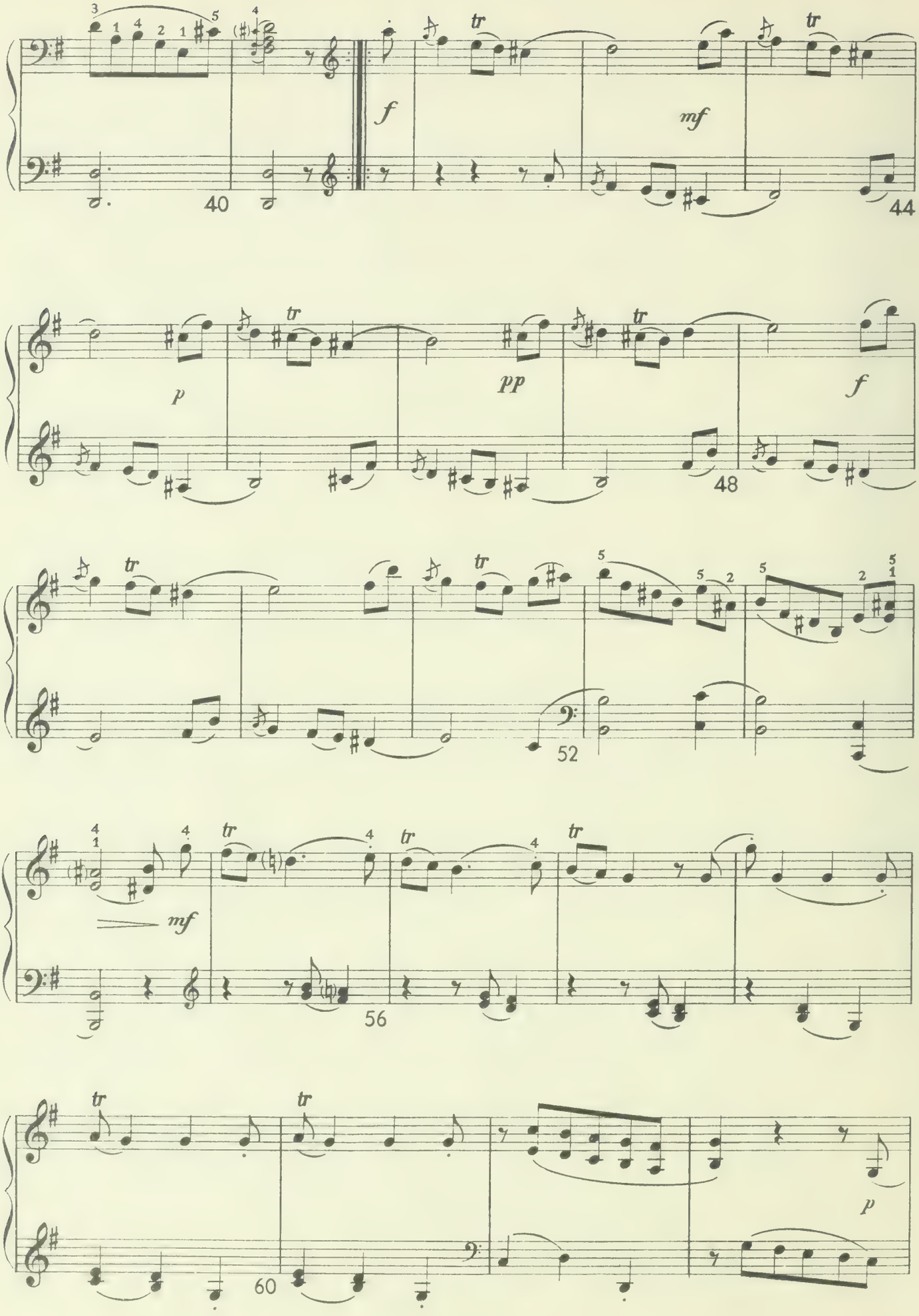

80
84

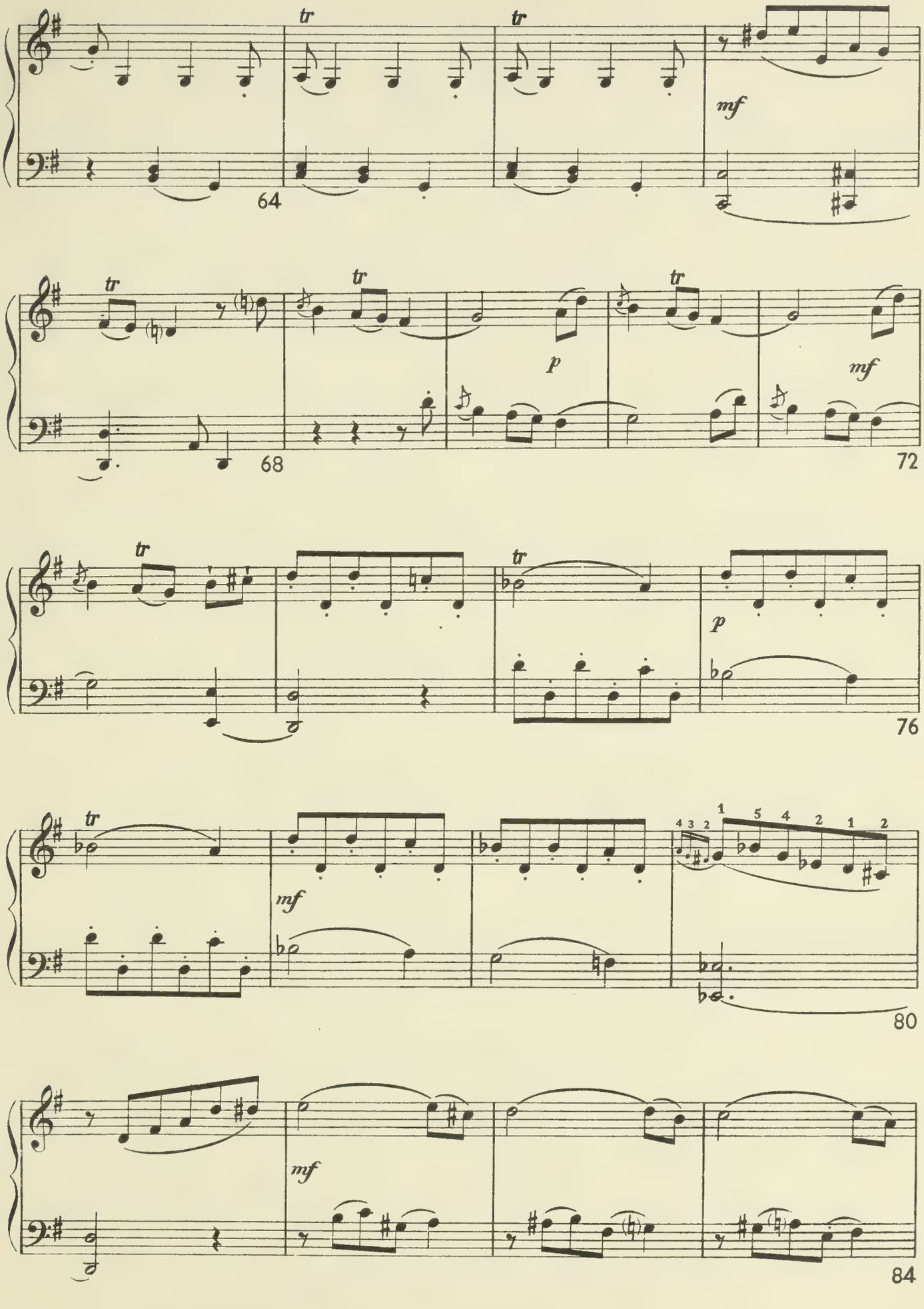
SONATA II

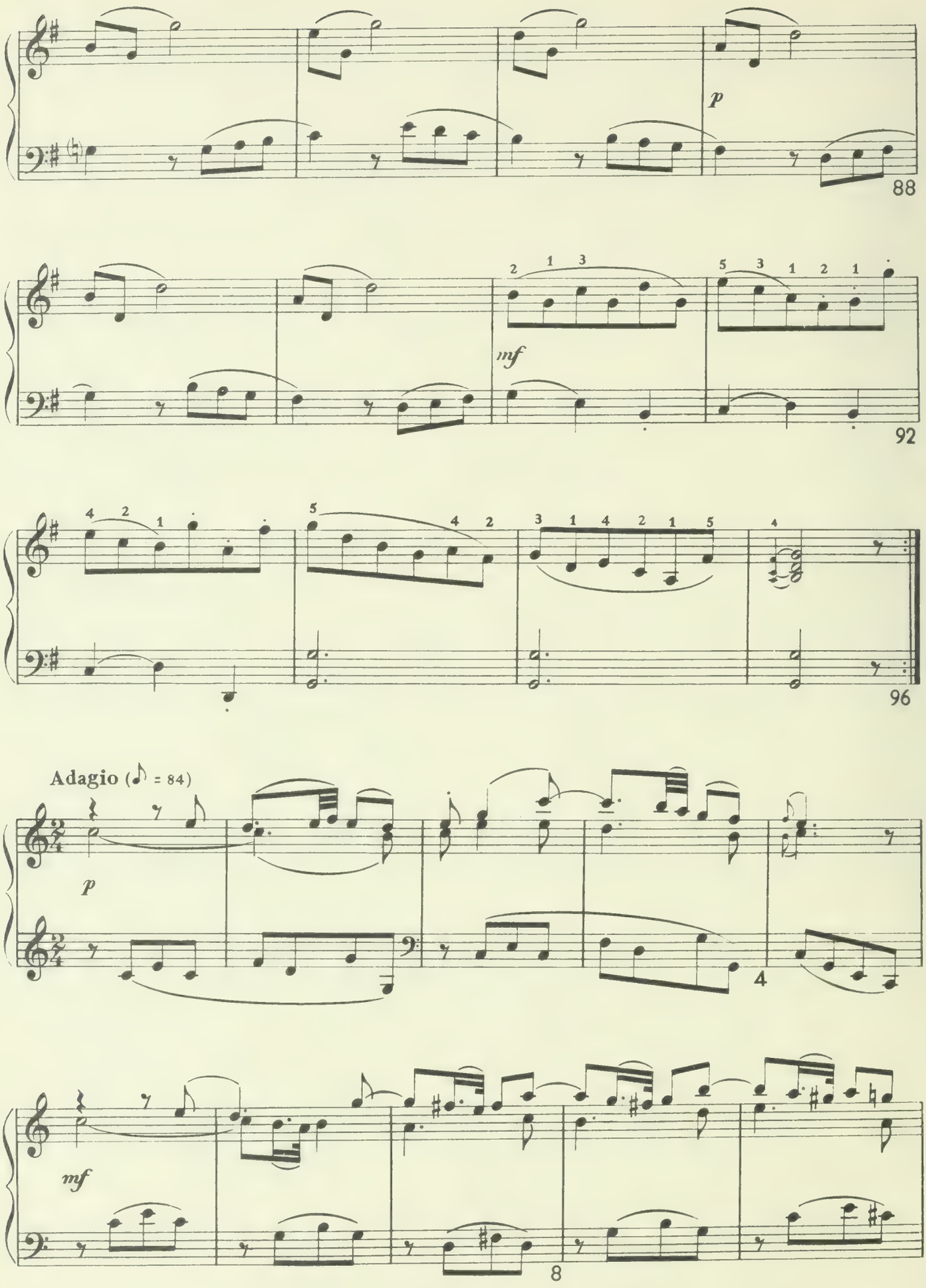
(Sol maggiore)

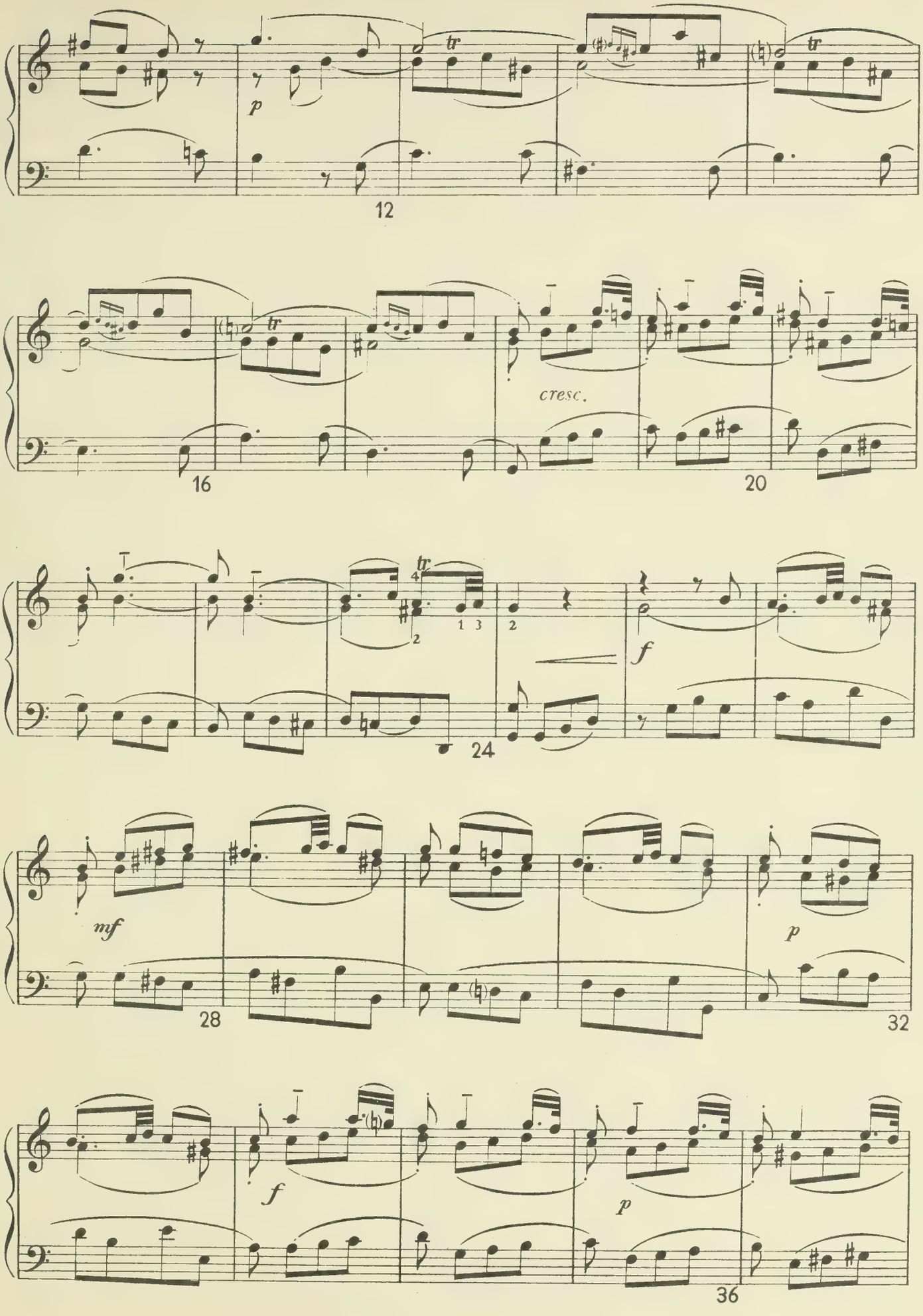


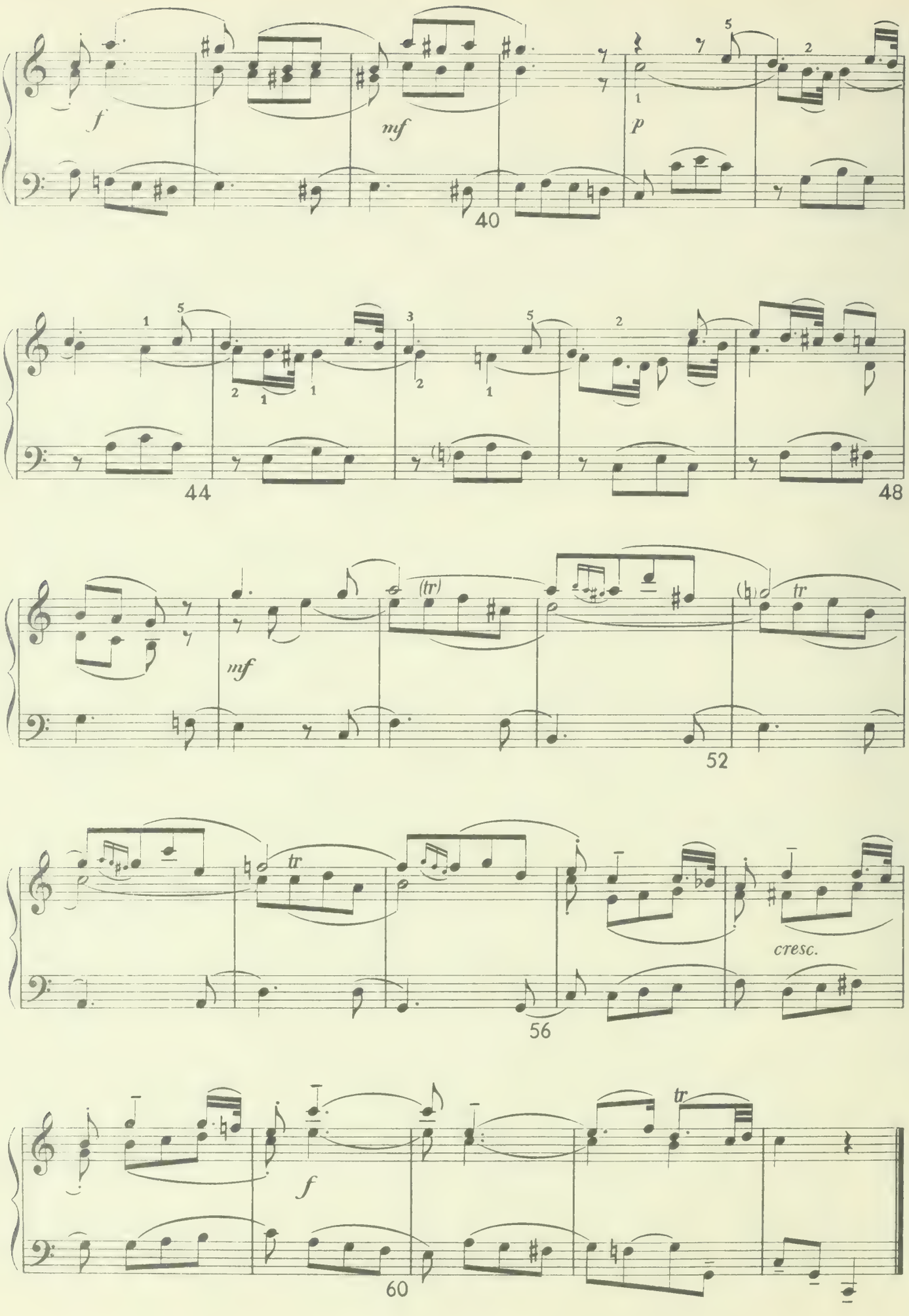

tr
pp
20
tr
p
24
mf
28
p
32
mf
36

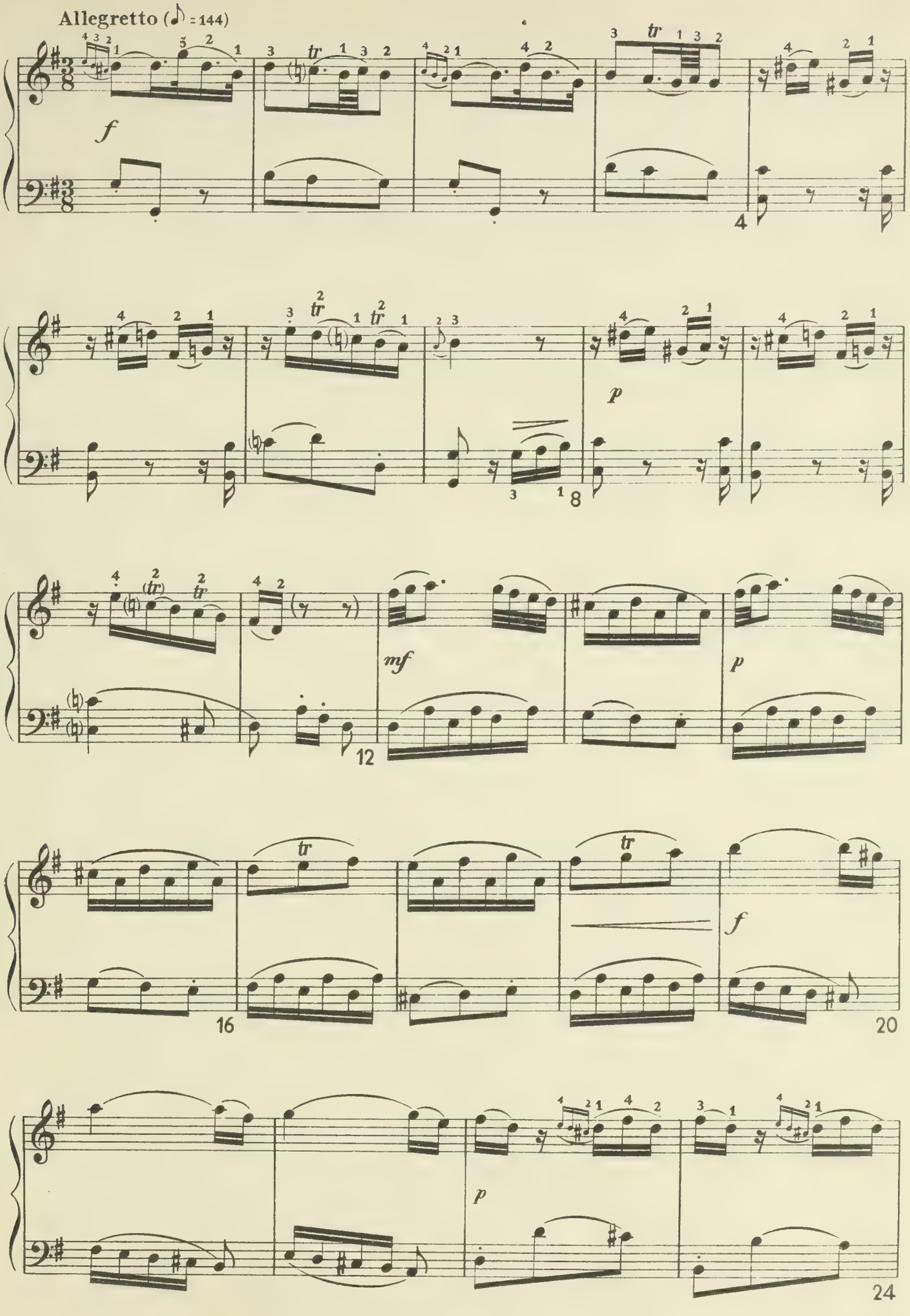

40
44
48
52
56
60
f
mf
p
pp
tr

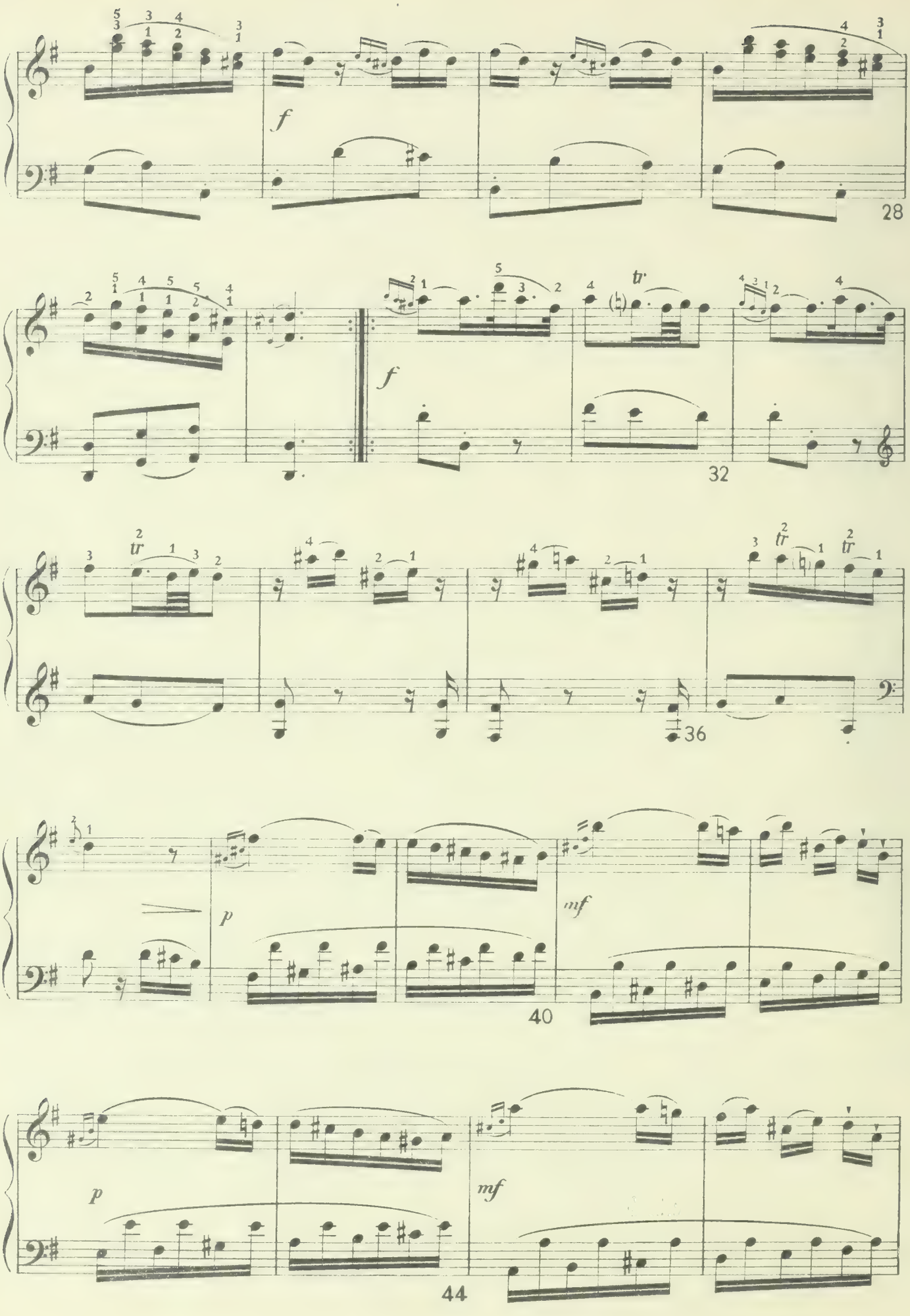

tr
tr
mf
64
tr
tr
p
tr
mf
68
72
tr
tr
p
76
tr
mf
4 3 2
1 5 4 2 1 2
80
mf
84

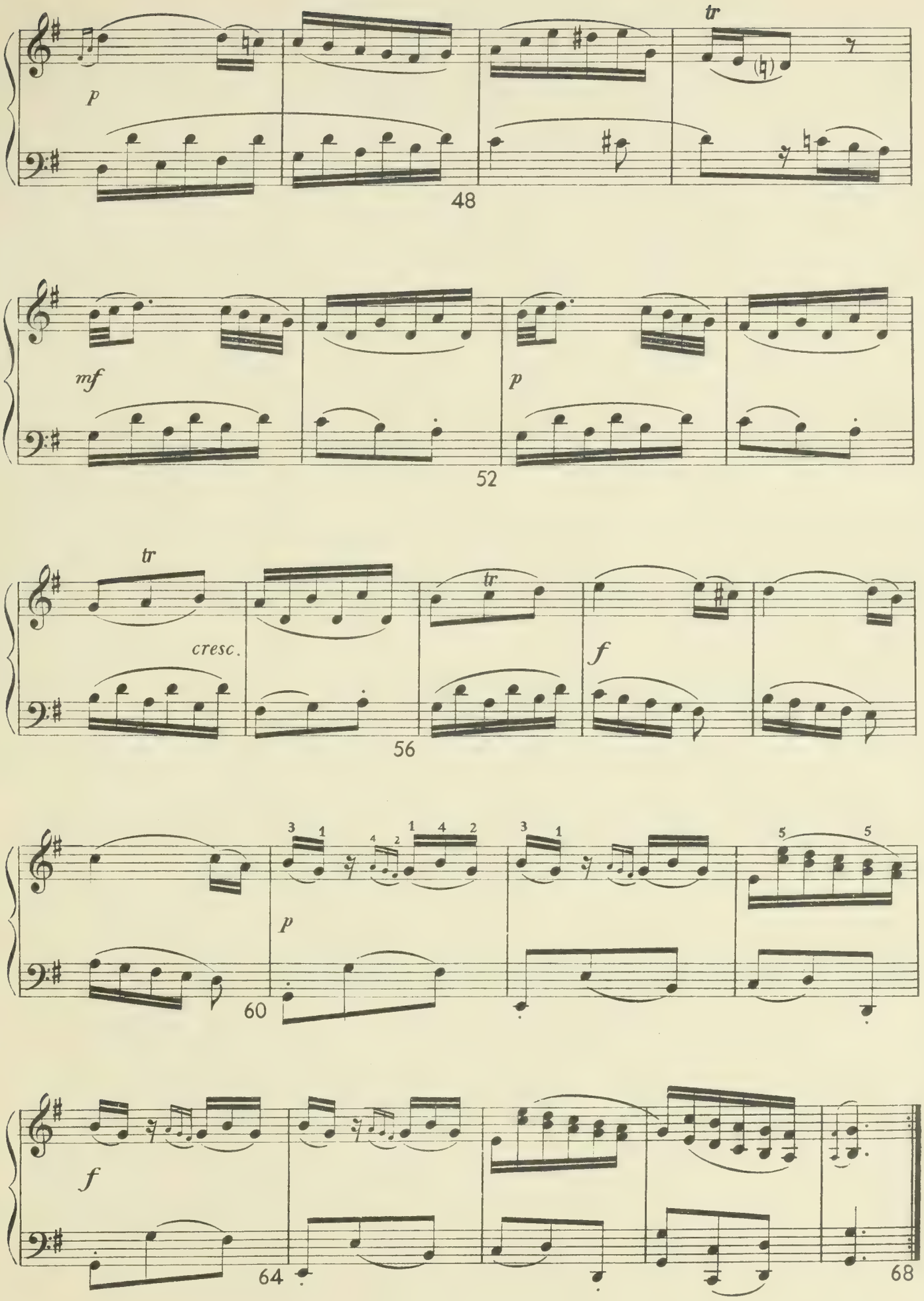

p
88
mf
92
96
Adagio (♪ = 84)
p
4
mf
8


12
16
cresc.
20
24
28
32
36


f
mf
p
40
44
48
(tr)
mf
tr
52
tr
cresc.
56
f
tr
60

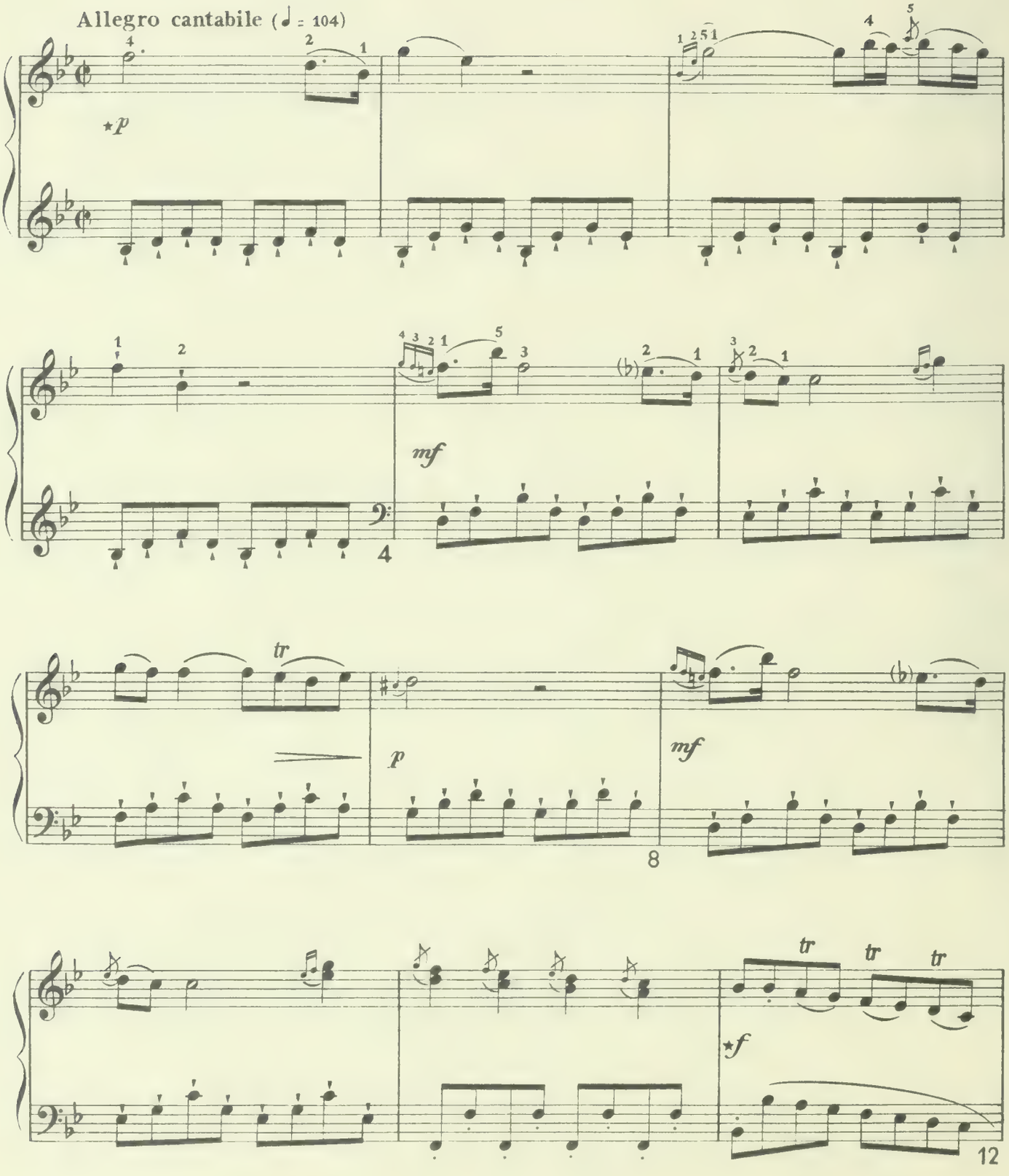

Allegretto (♪ = 144)
f
4
p
8
mf
p
12
tr
tr
f
16
20
p
24

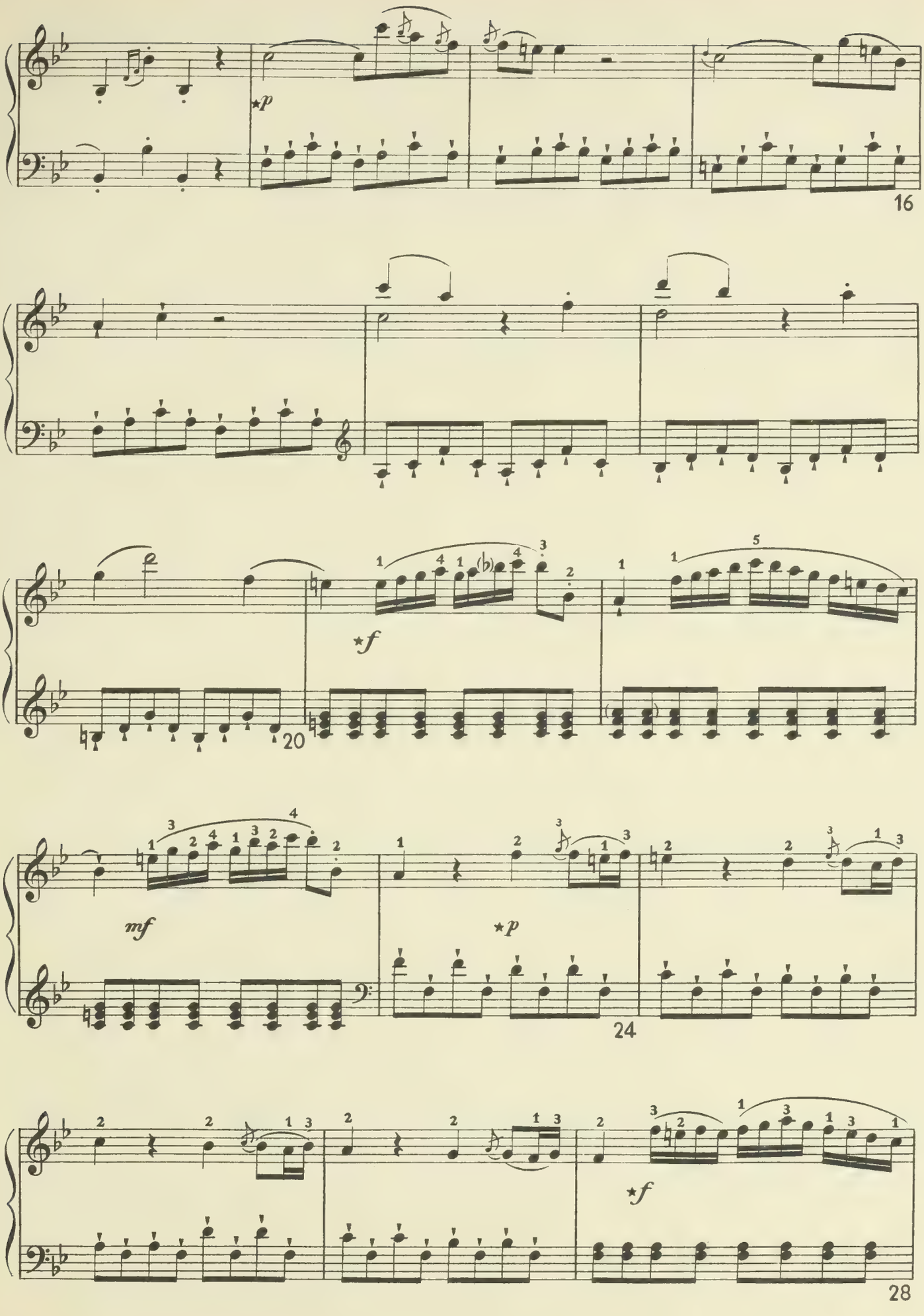

f
28
f
32
36
p
mf
40
p
mf
44

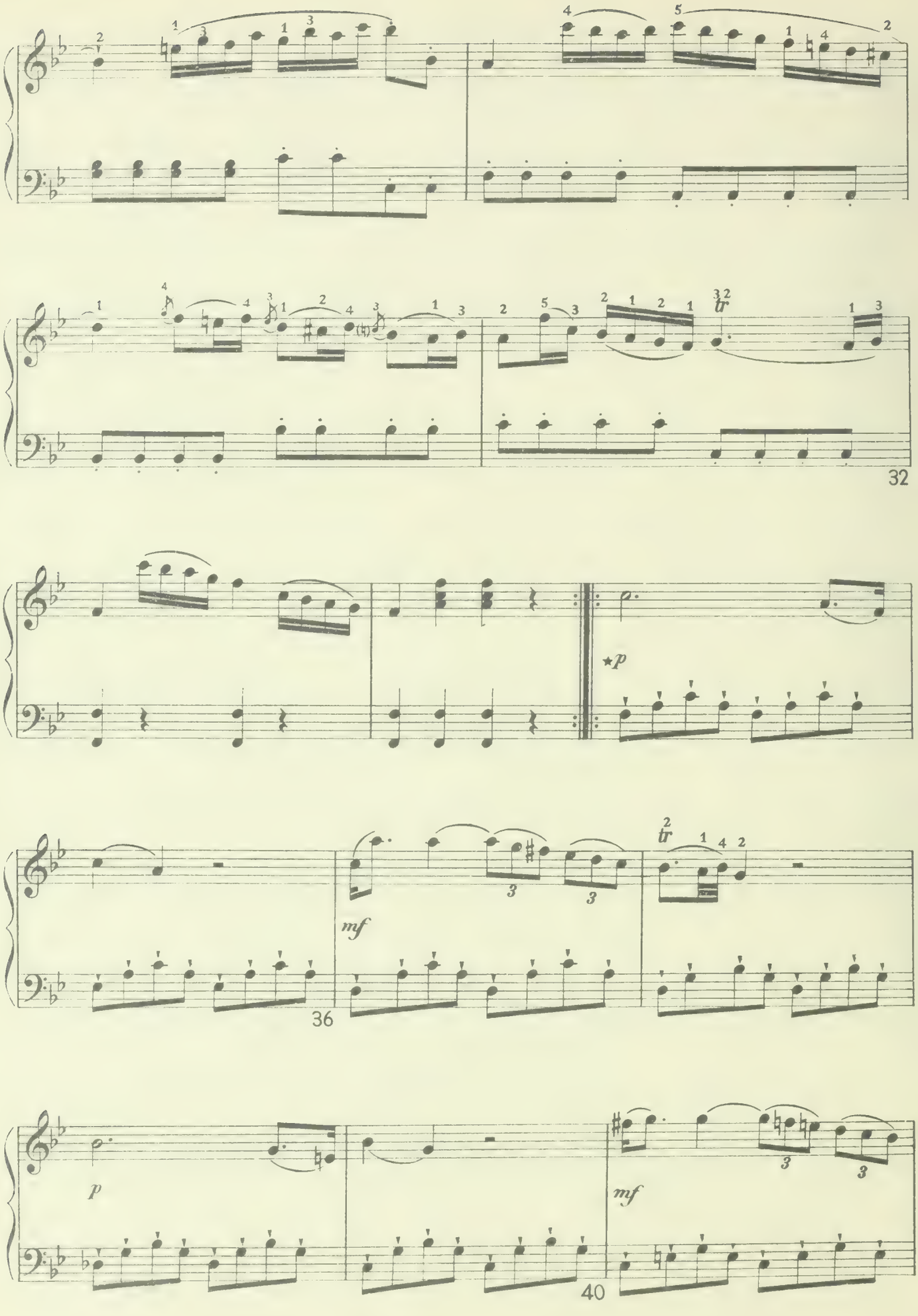

tr
p
48
mf
p
52
tr
tr
cresc.
f
56
3 1
1 4 2
4 2
3 1
5 5
p
60
f
64
68

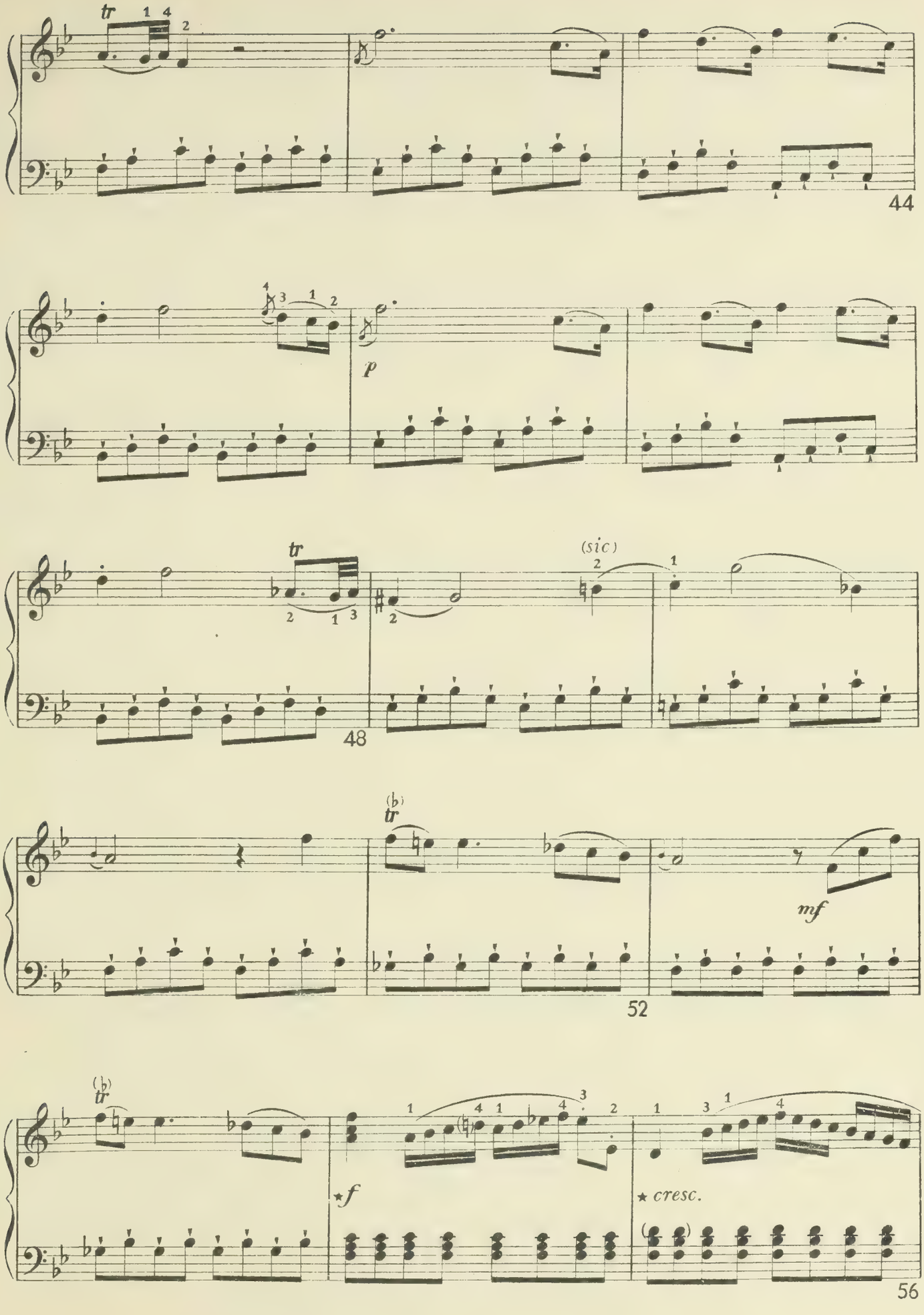
SONATA III

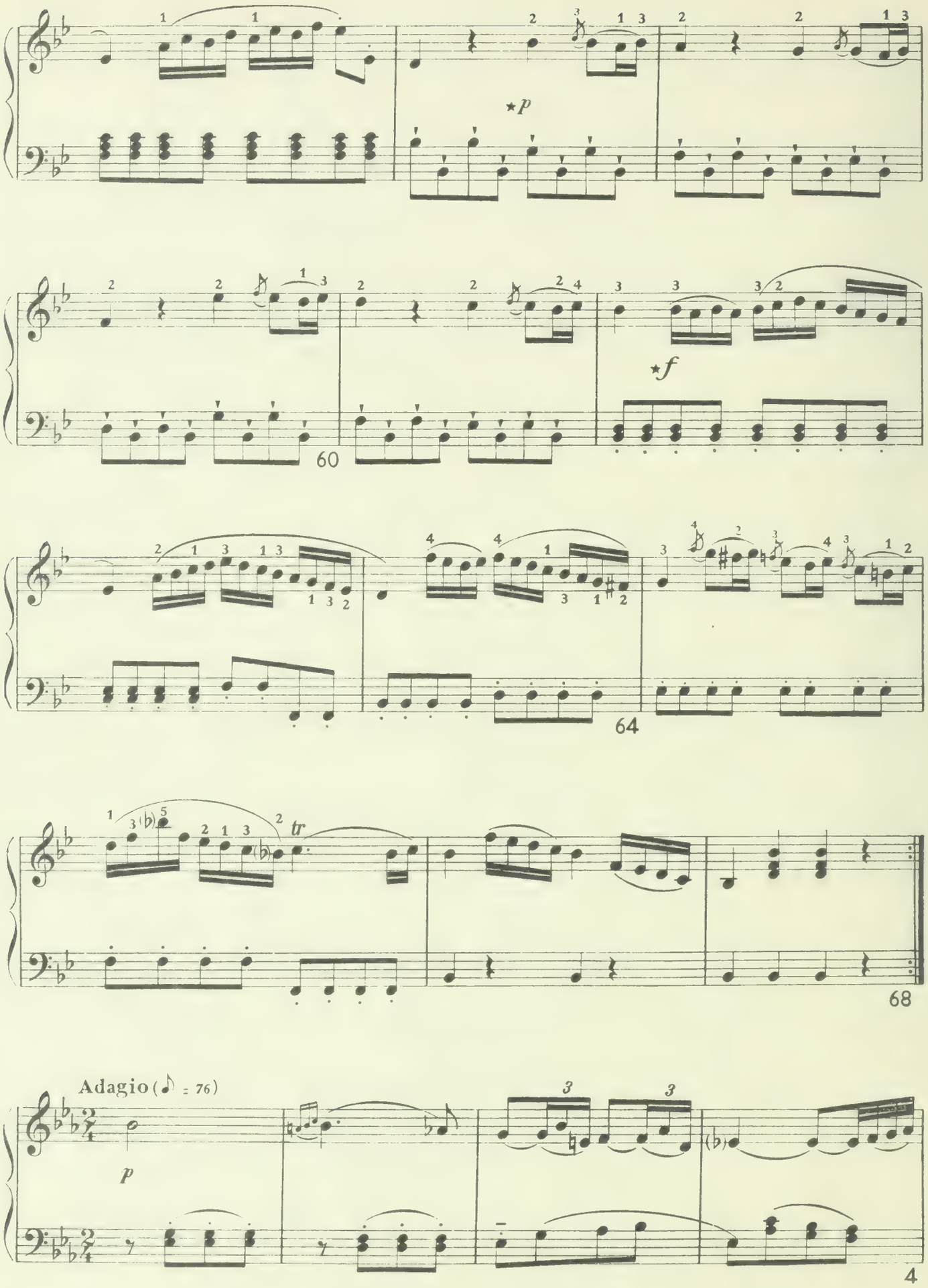
(Si bemolle maggiore)

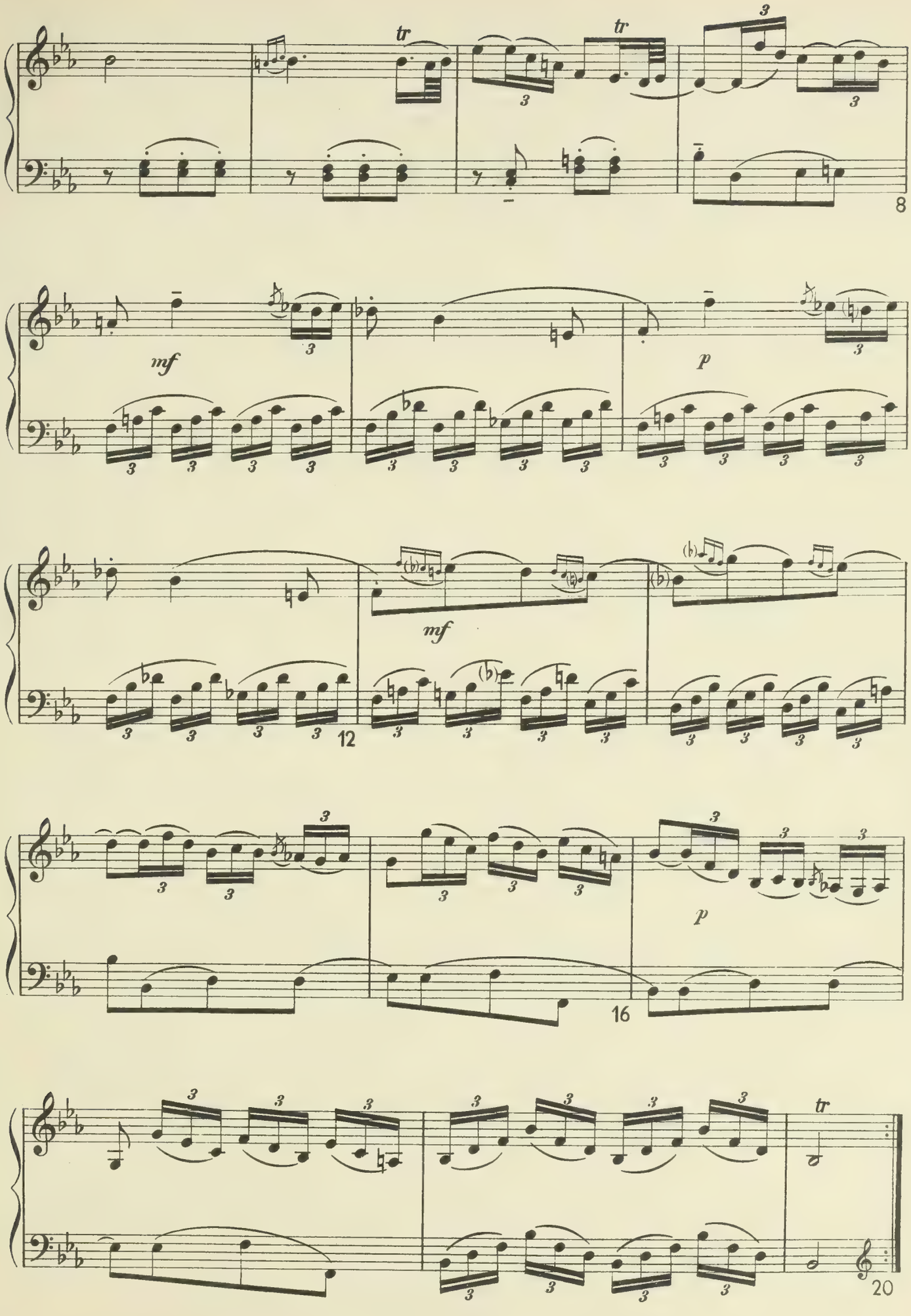


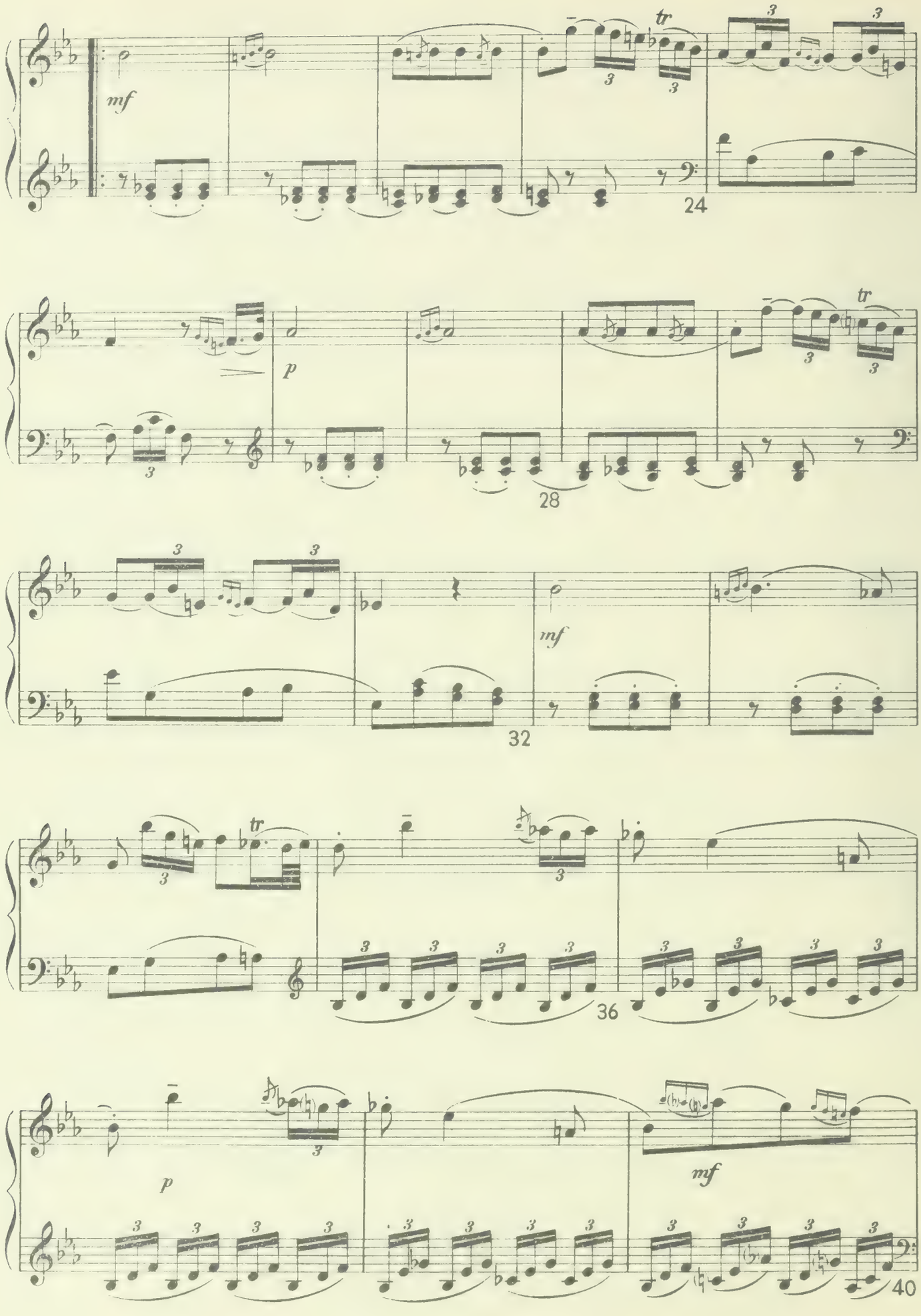

16
20
24
28

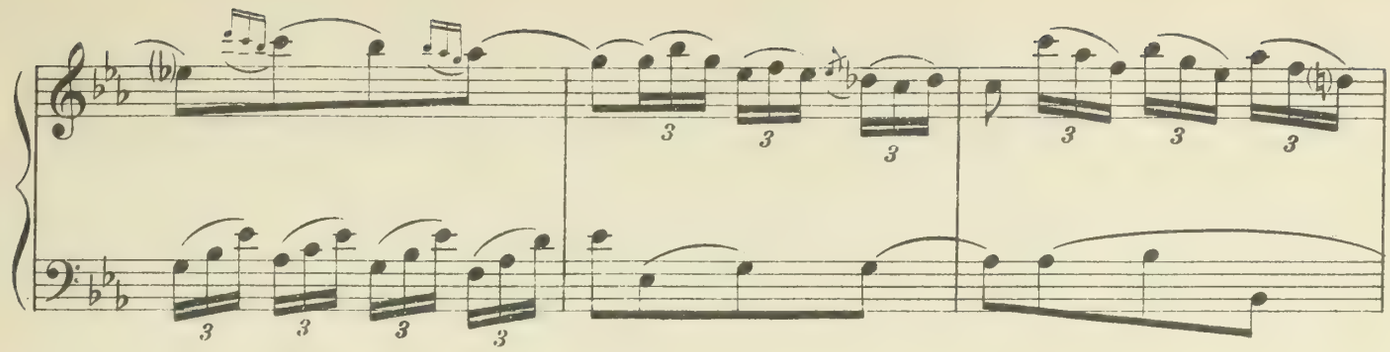

32
*p
mf
36
tr
p
mf
40

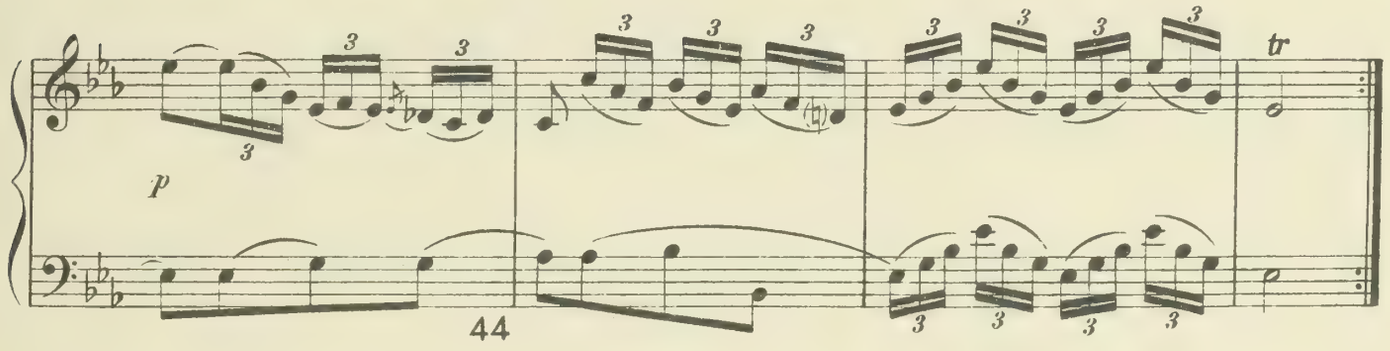

tr
44
p
tr
(sic)
48
(♭)
tr
mf
52
(♭)
tr
★f
★ cresc.
56


*p
60
*f
64
tr
68
Adagio (♪ = 76)
p
4

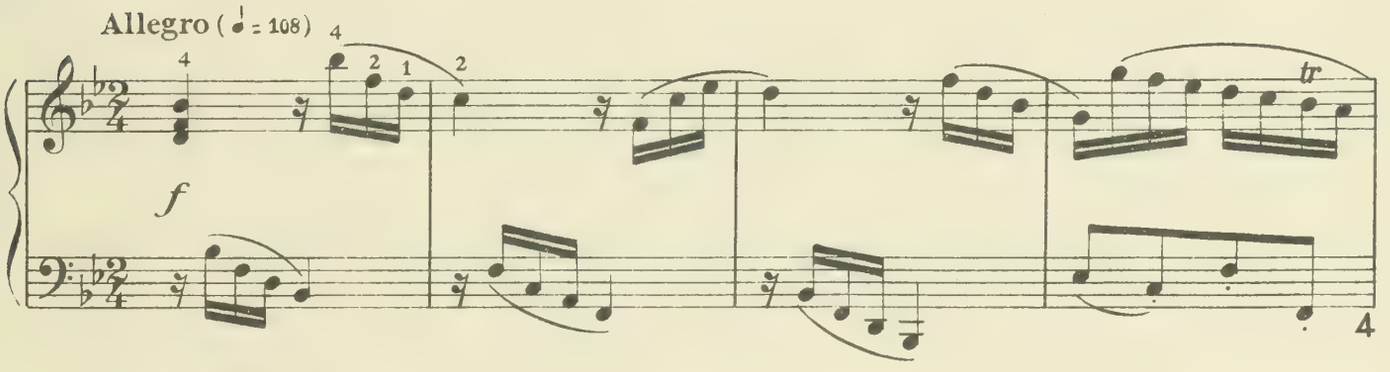

tr
tr
8
mf
p
mf
12
p
16
tr
20


mf
tr
24
p
28
mf
32
36
p
mf
40





44



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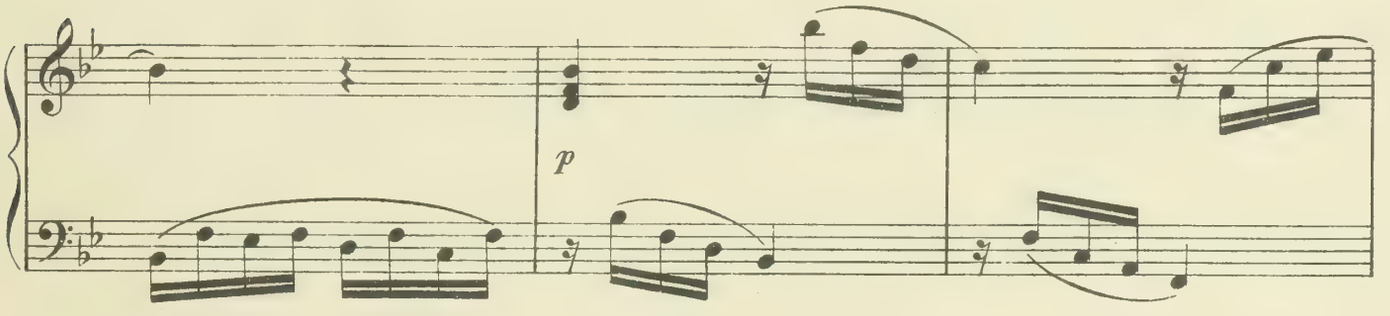
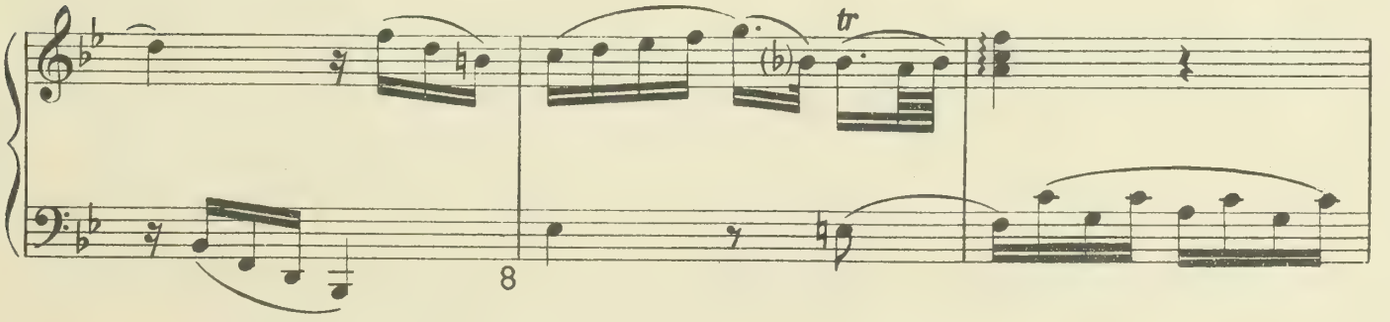
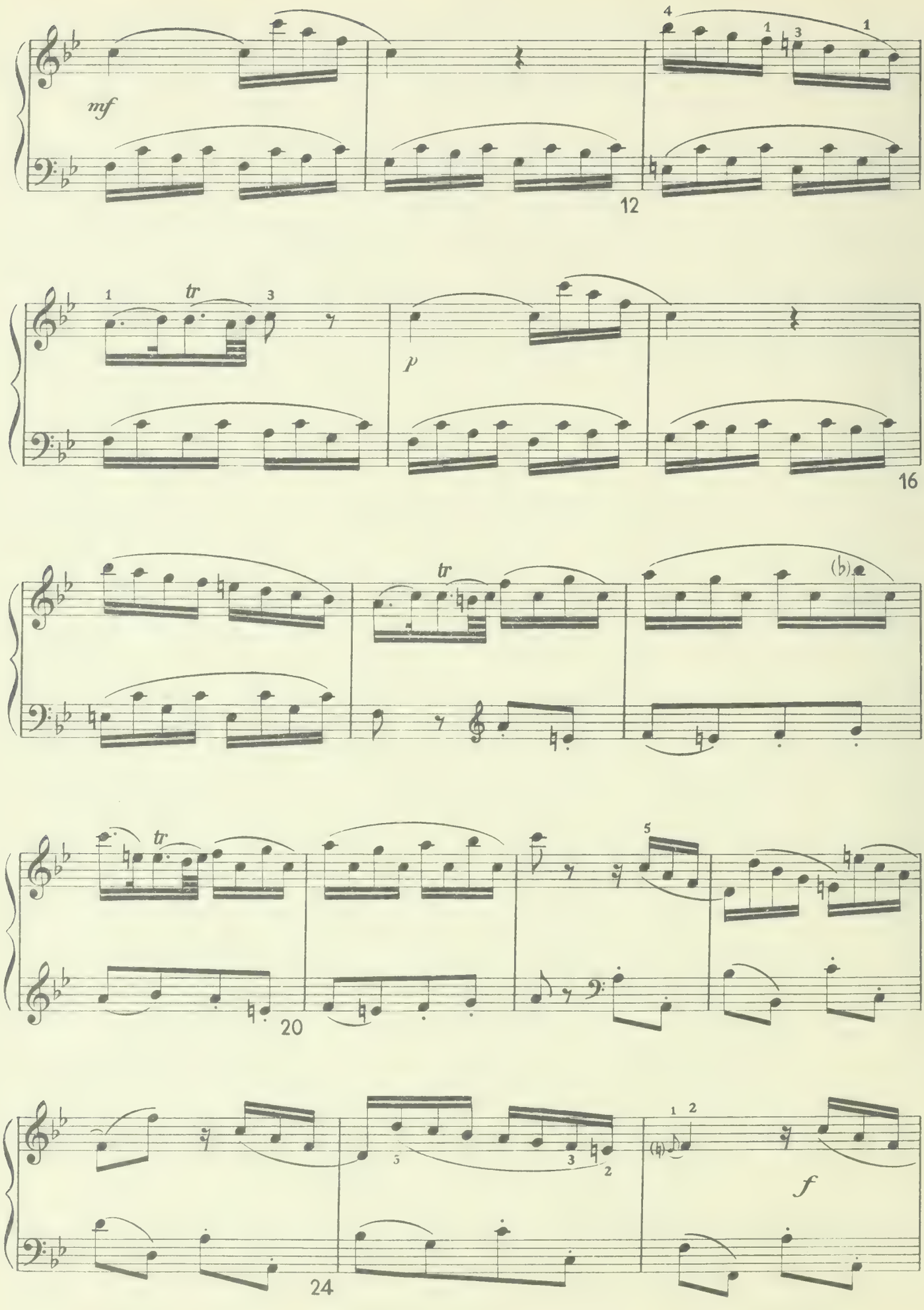
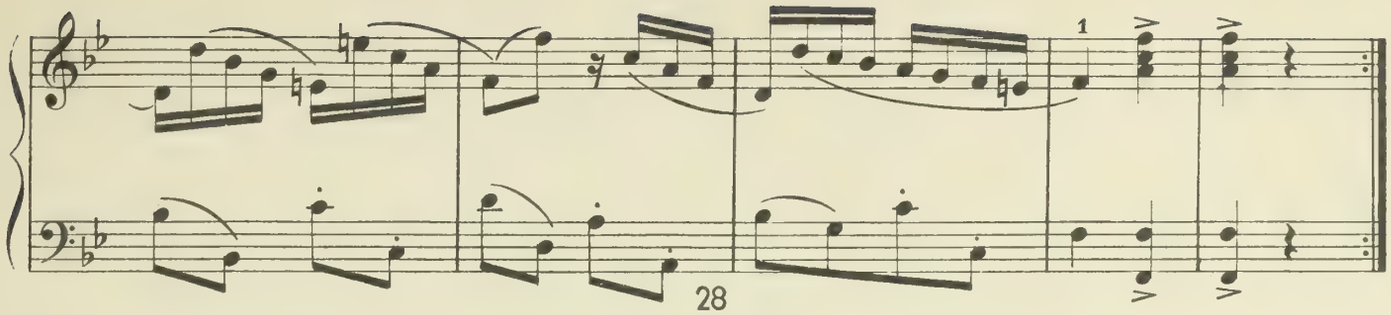
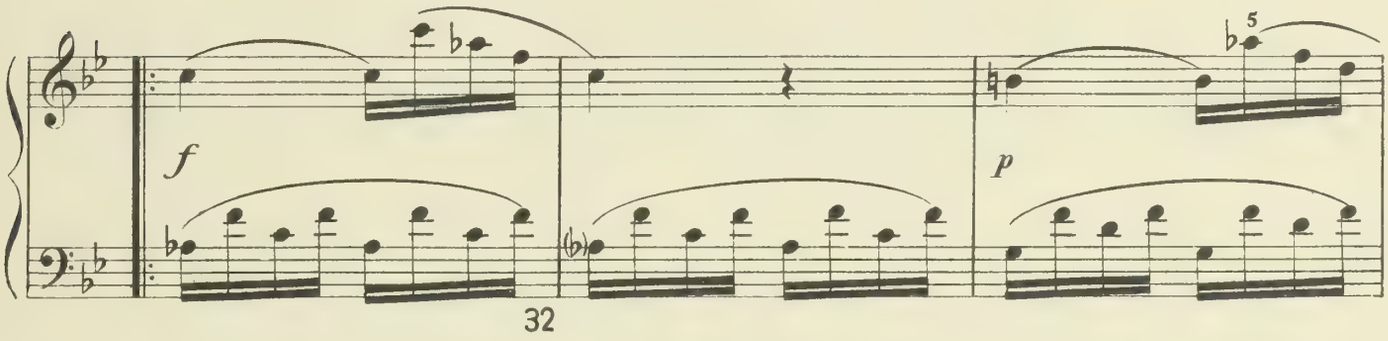


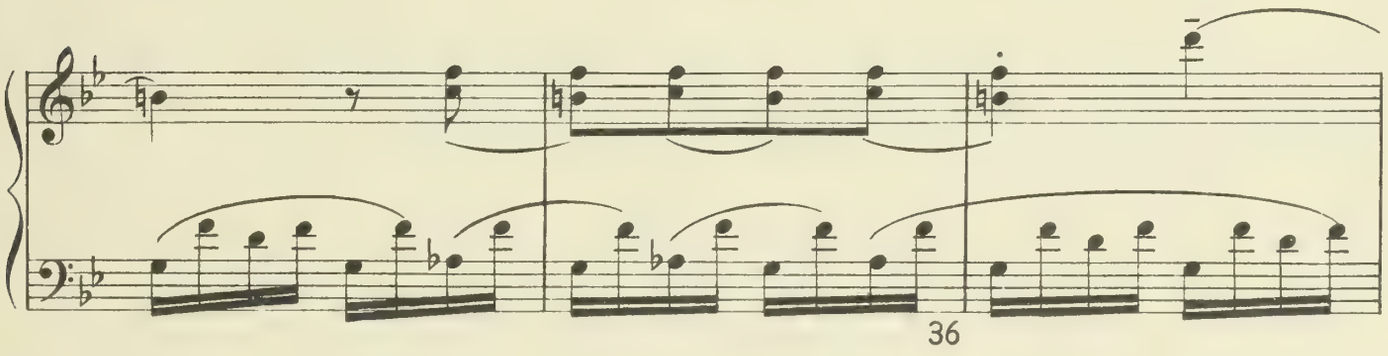


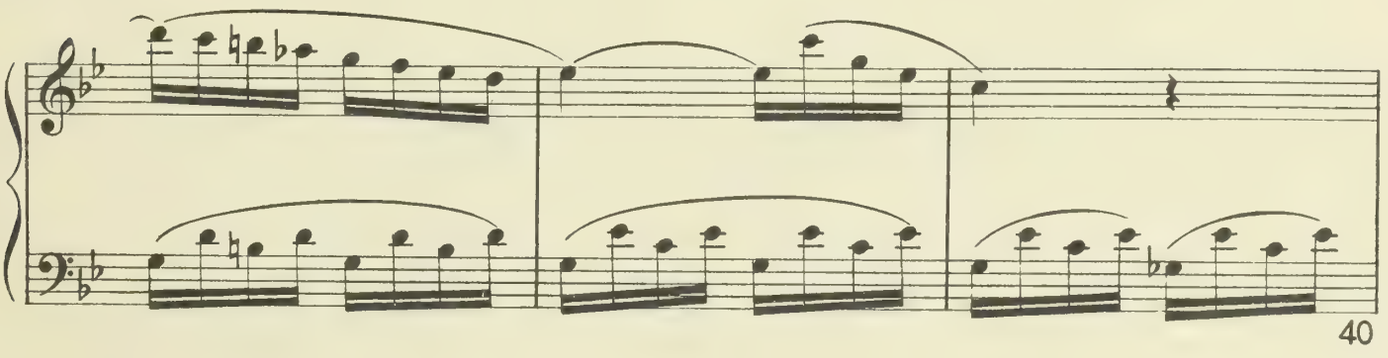
8

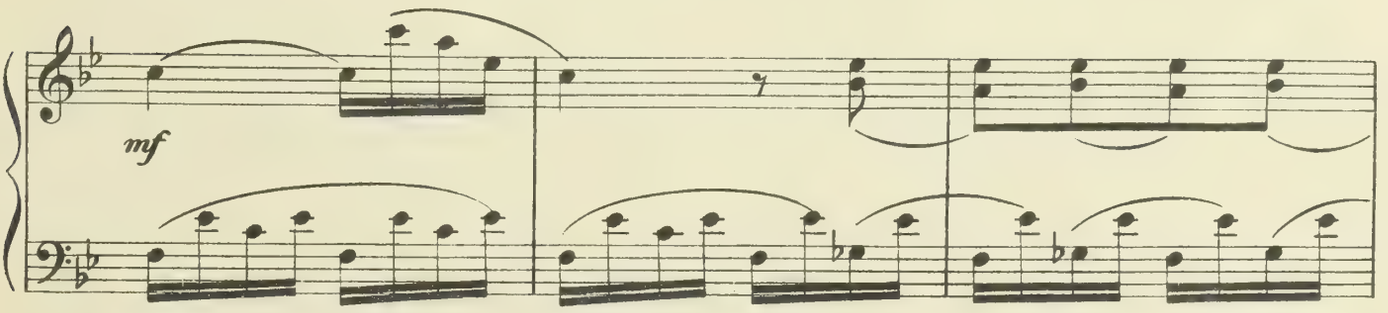

mf
12
tr
p
16
tr
(♭)
tr
5
20
5
3
2
1 2
f
24

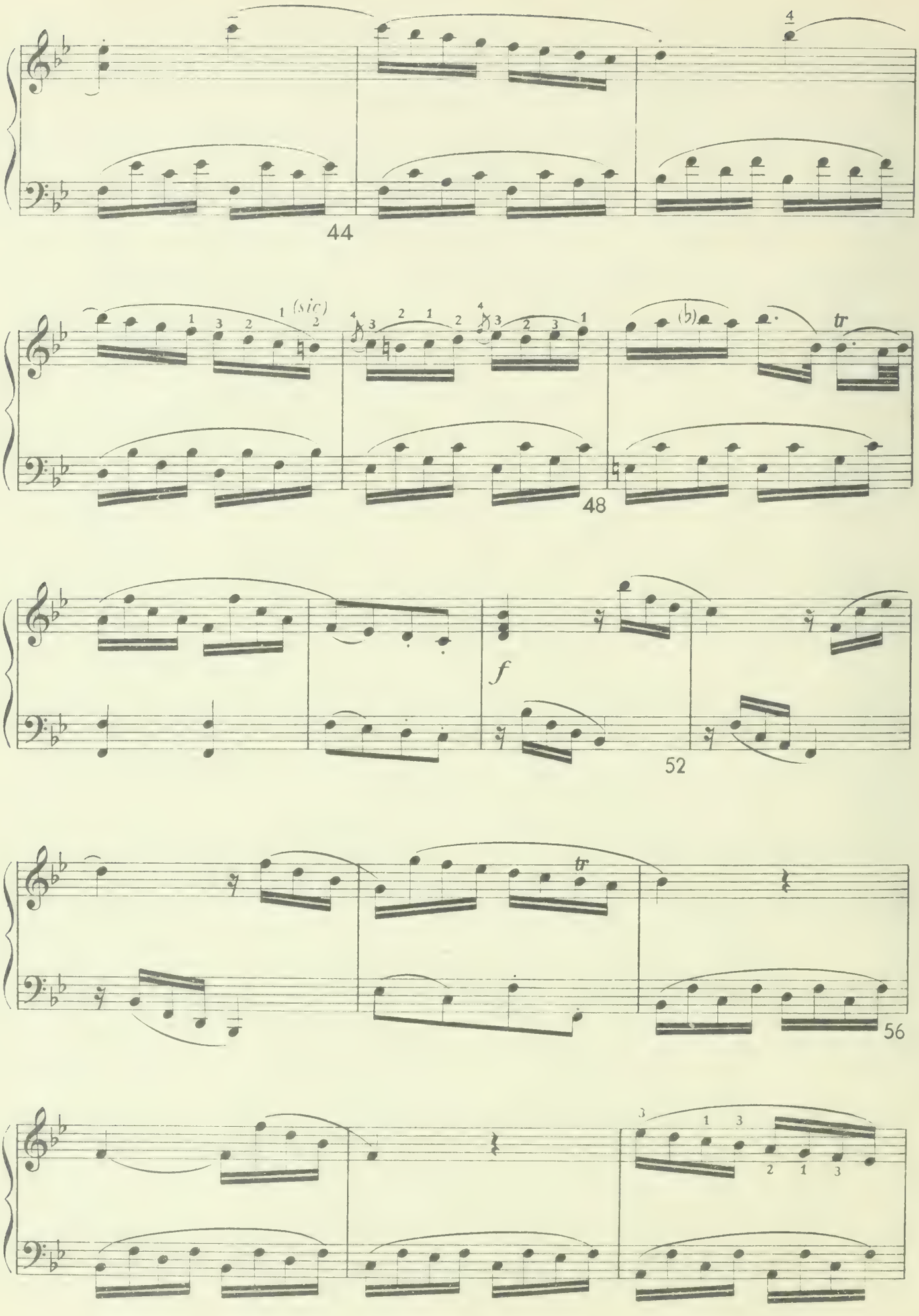

1
28

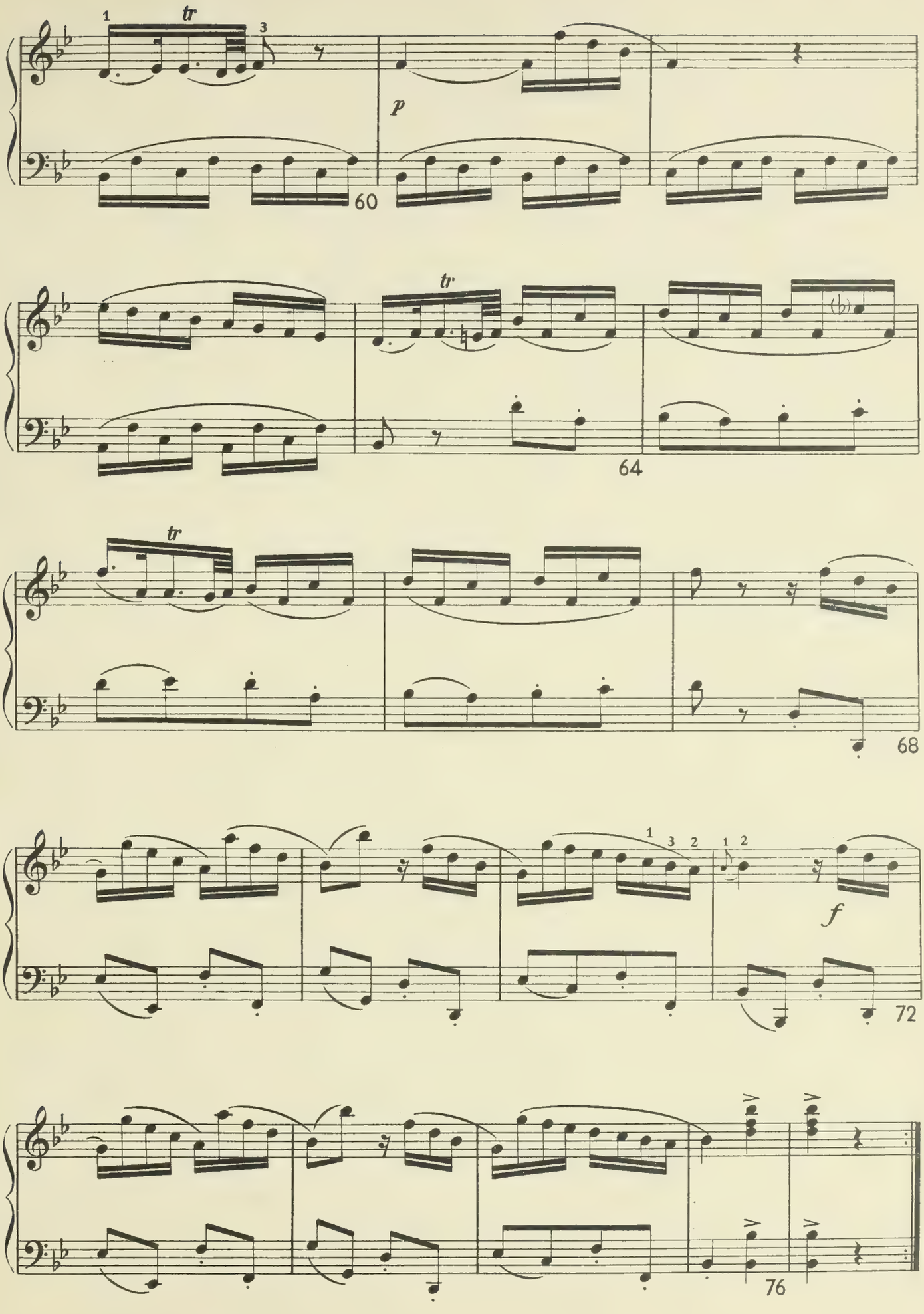

f
p
5
32


36


40

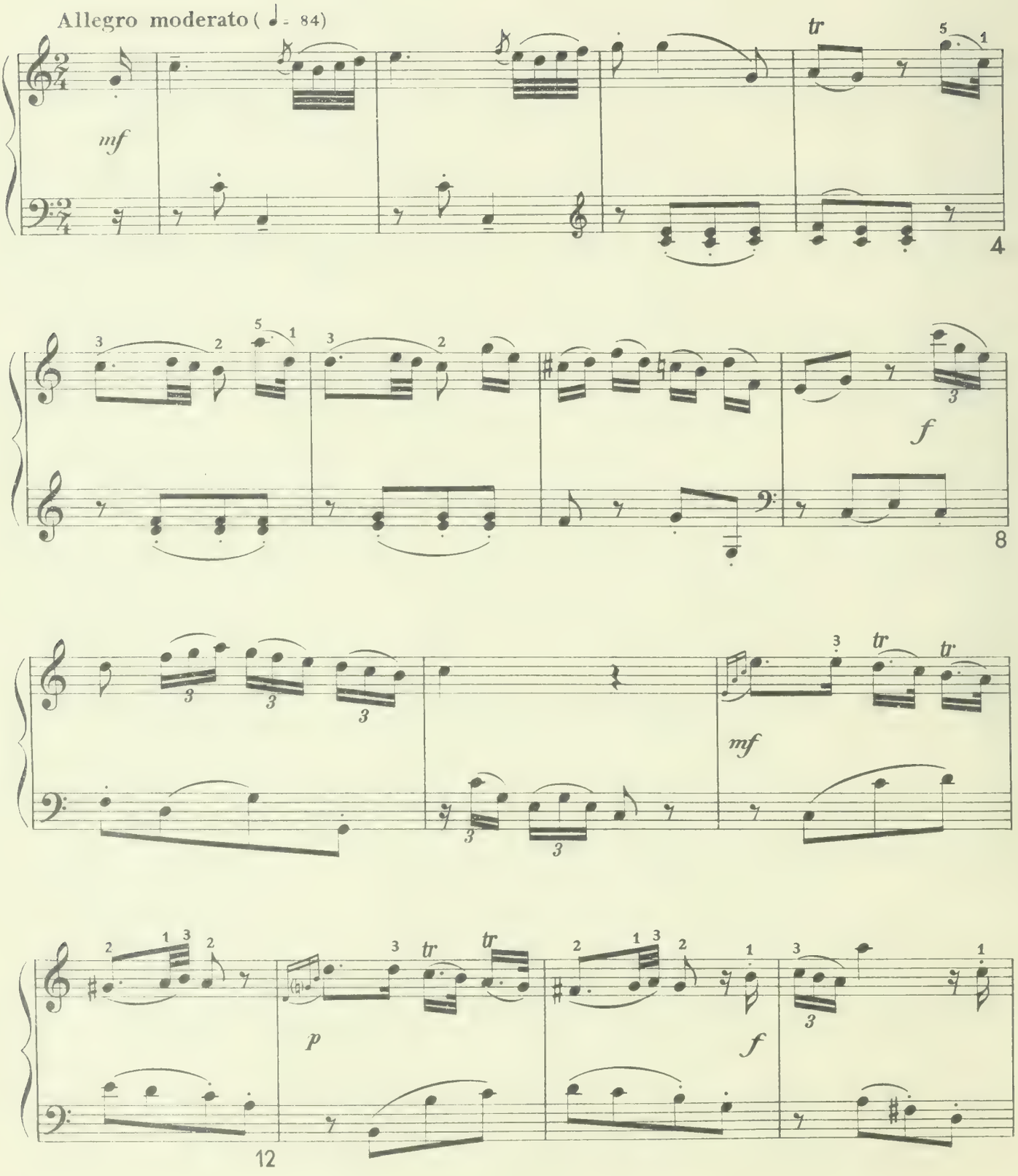

mf

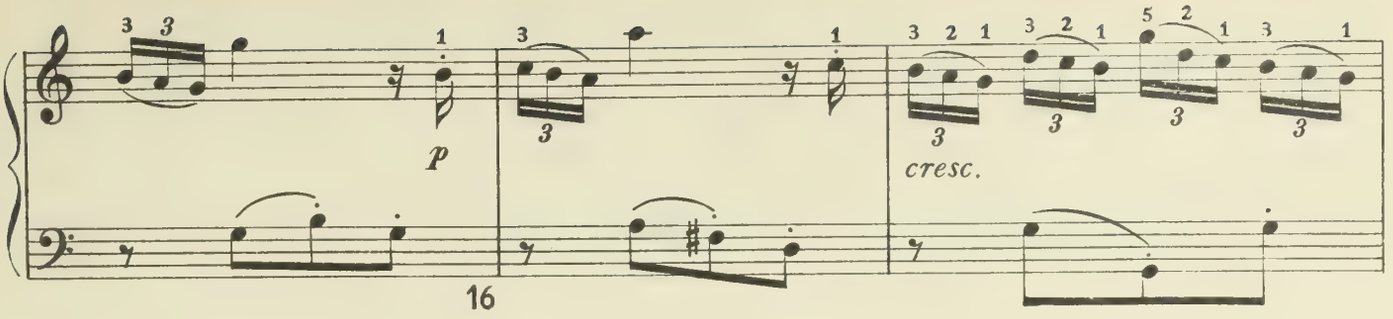

44
(sic)
48
(b)
tr
f
52
tr
56


1
tr
3
p
60
tr
64
tr
68
1
3
2
1
2
f
72
76

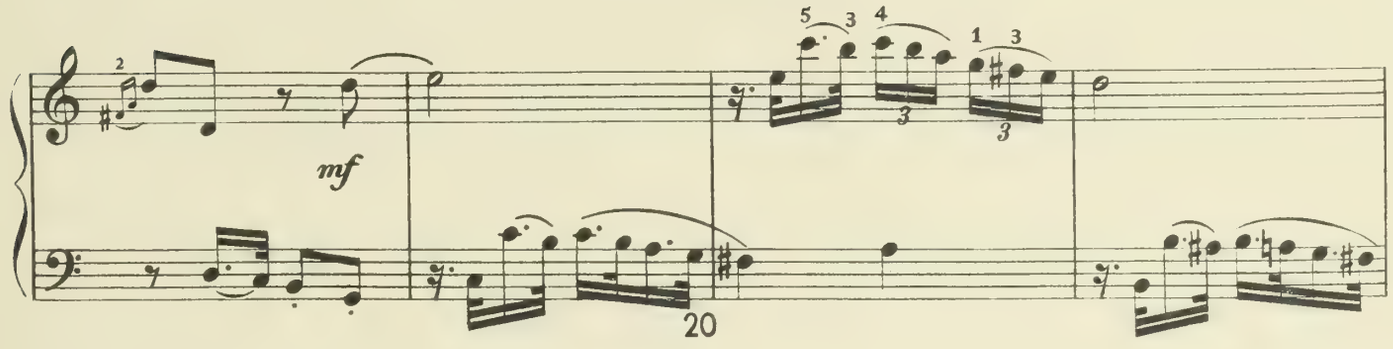
SONATA IV

(Do maggiore)

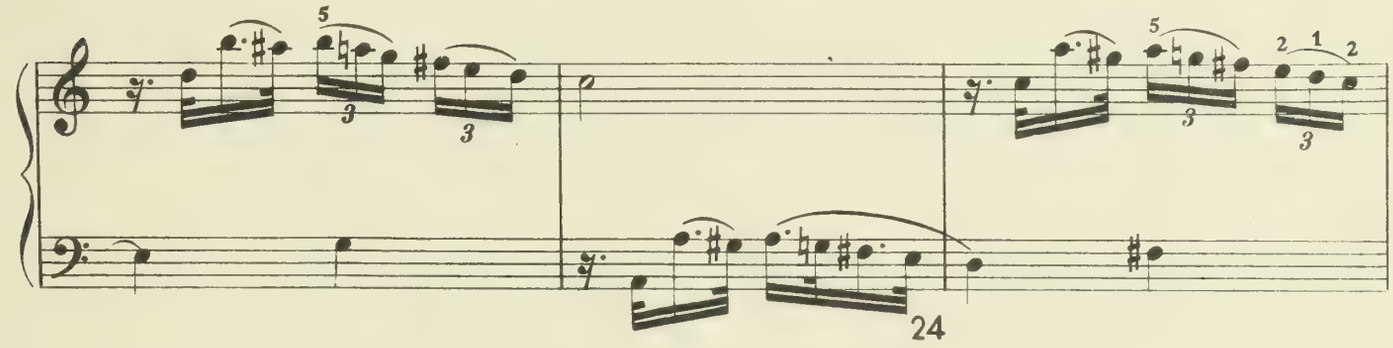




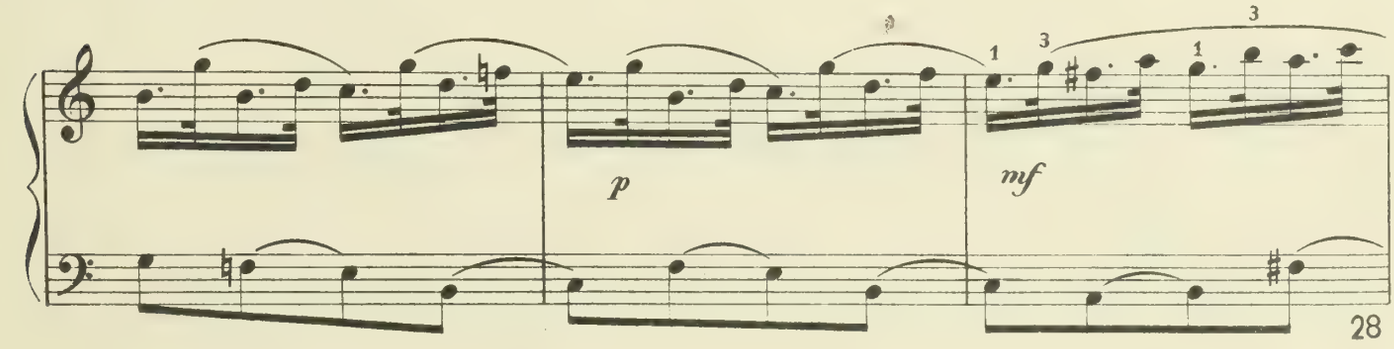
16



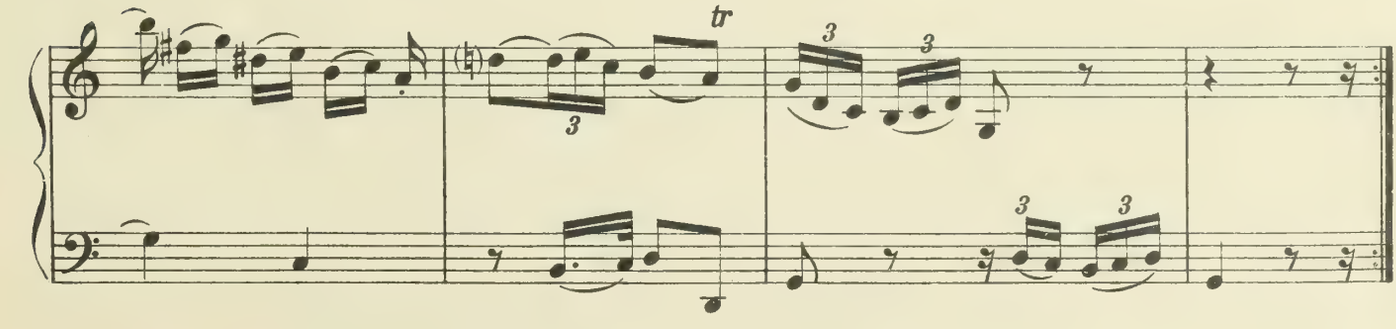
20

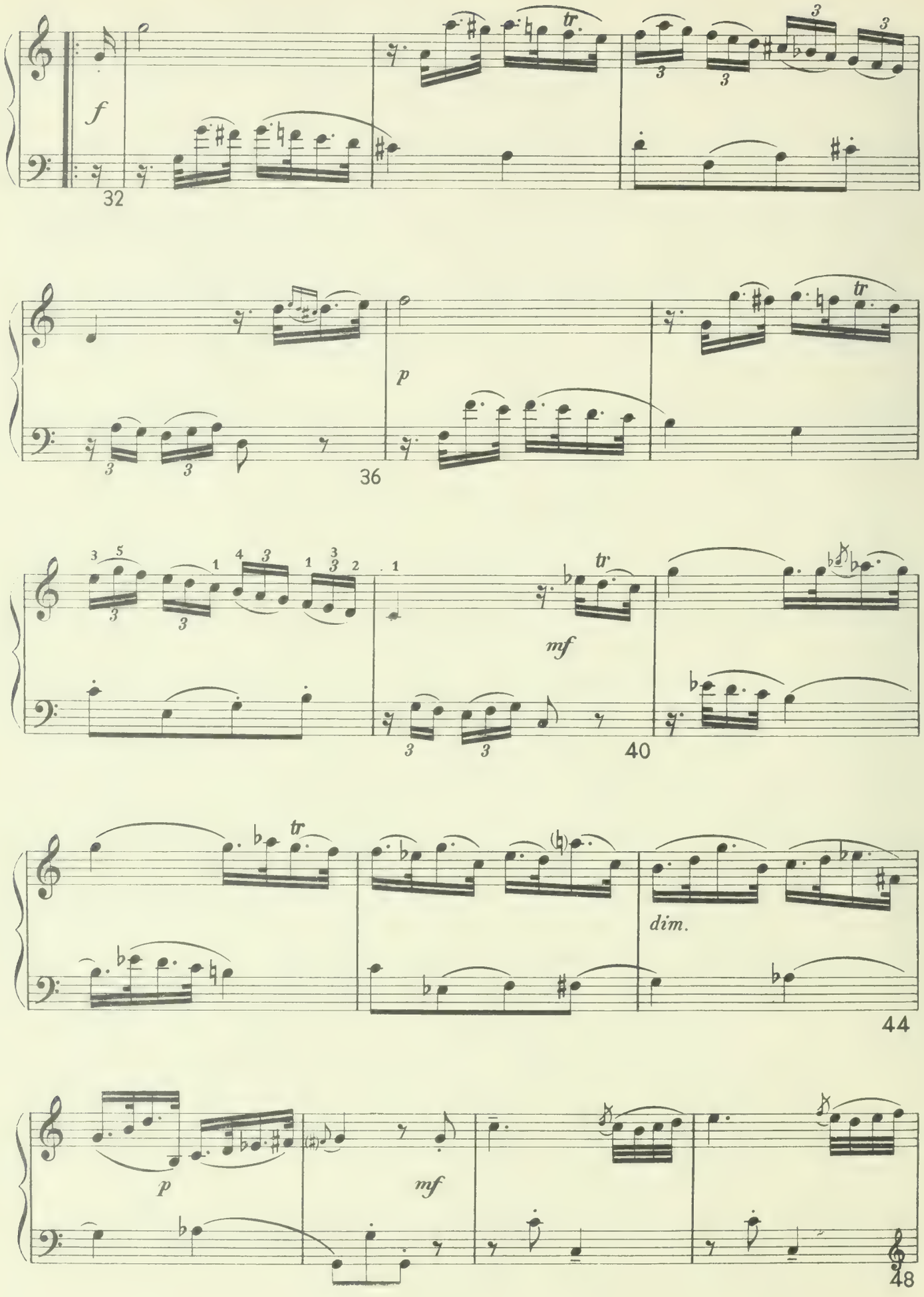


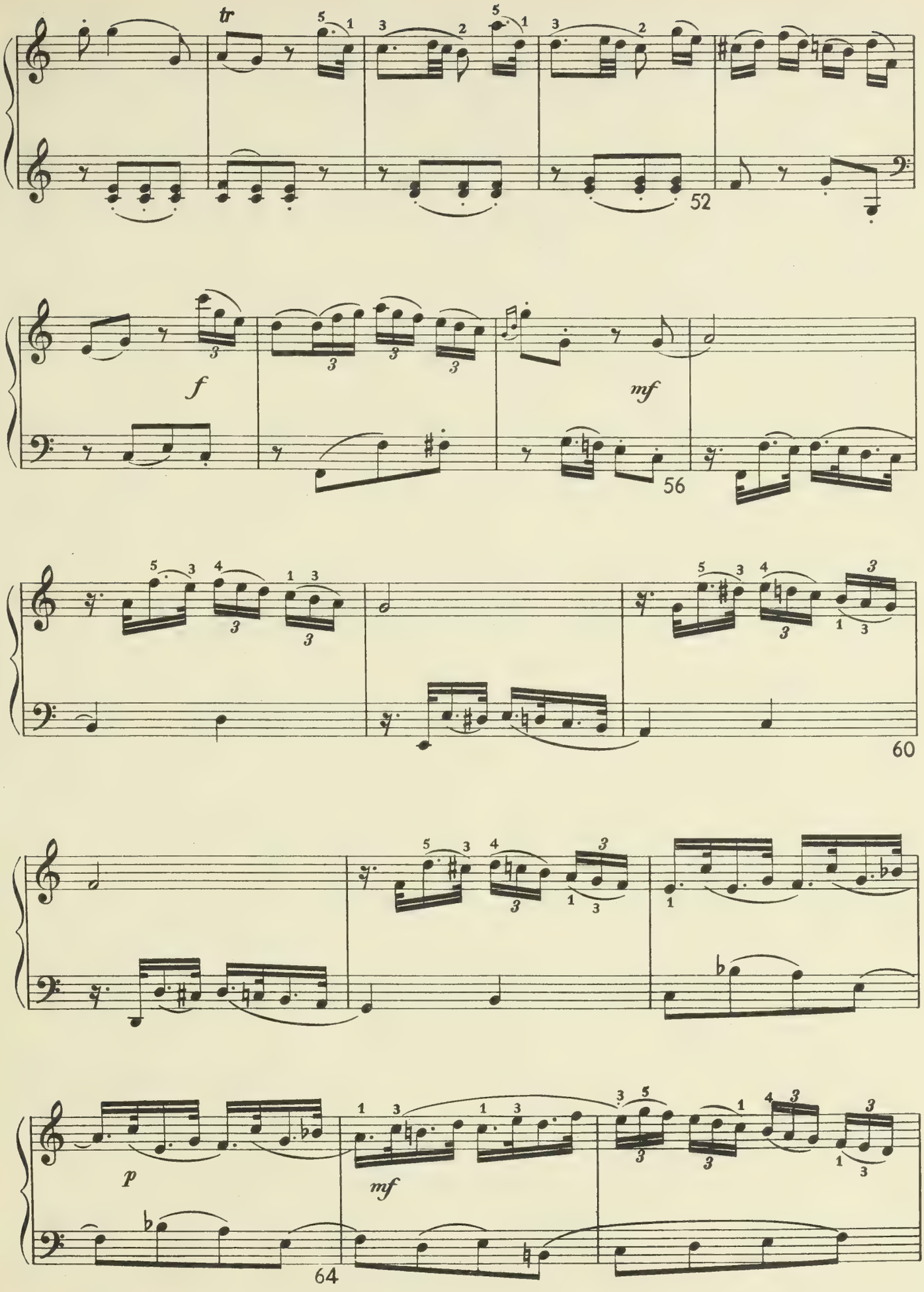
24

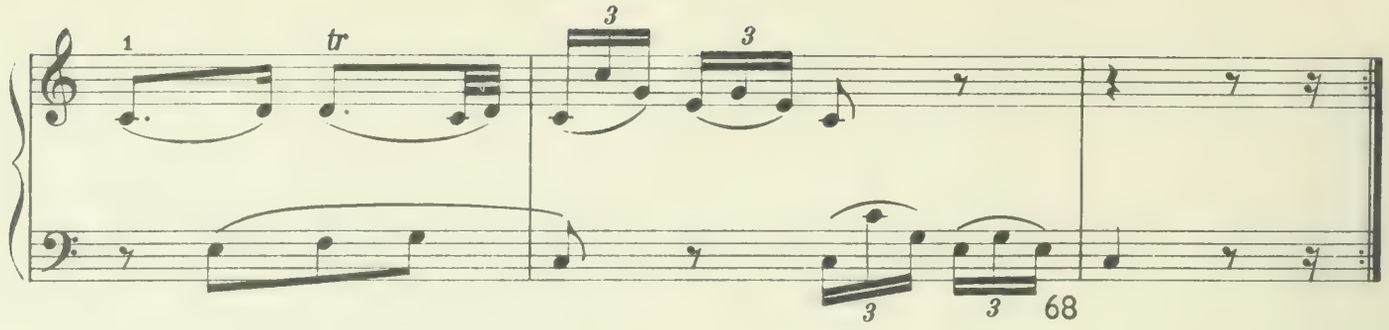


28

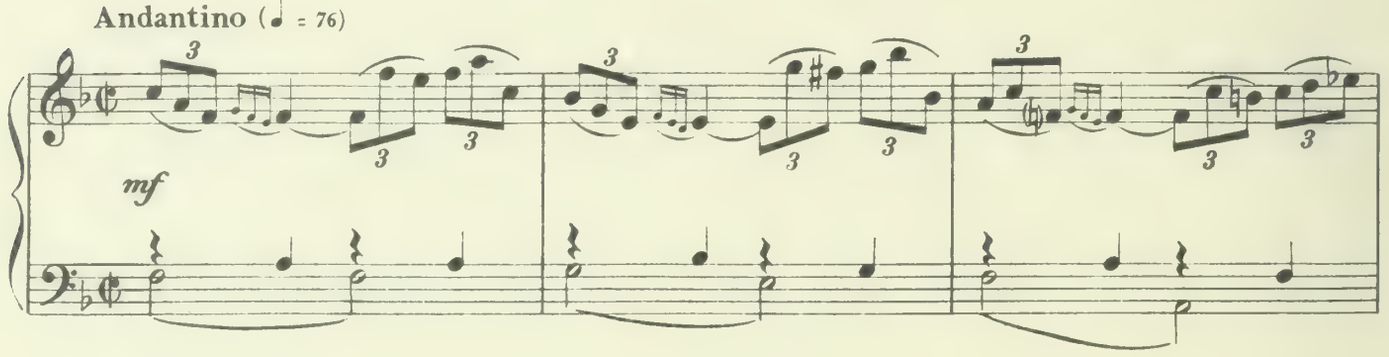


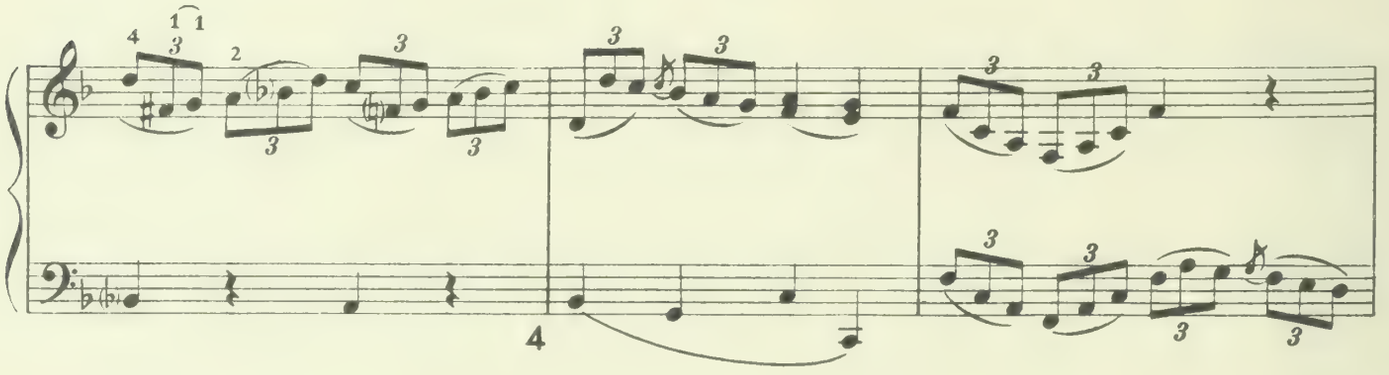

f
32
p
36
mf
40
dim.
44
p
mf
48

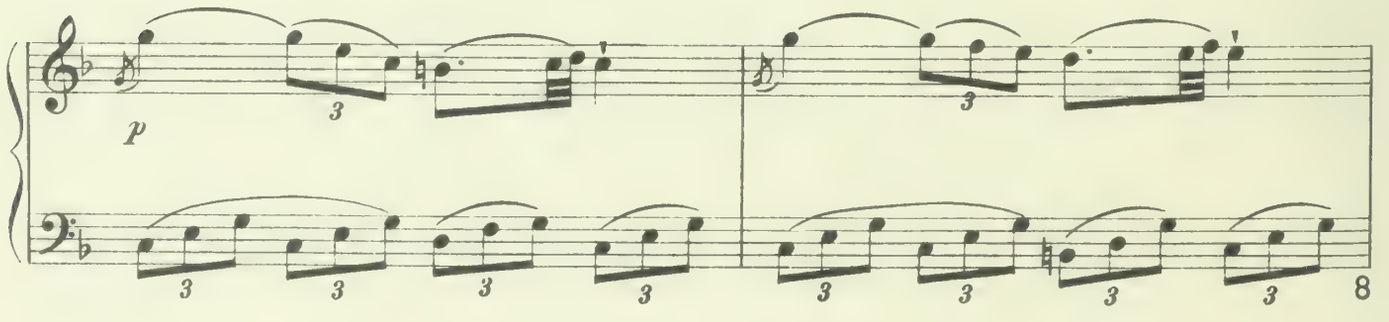

tr
52
f
mf
56
60
p
mf
64

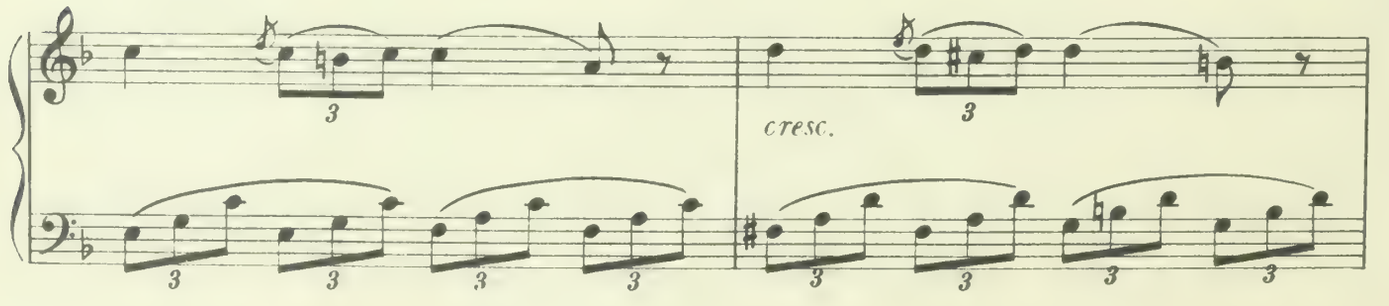


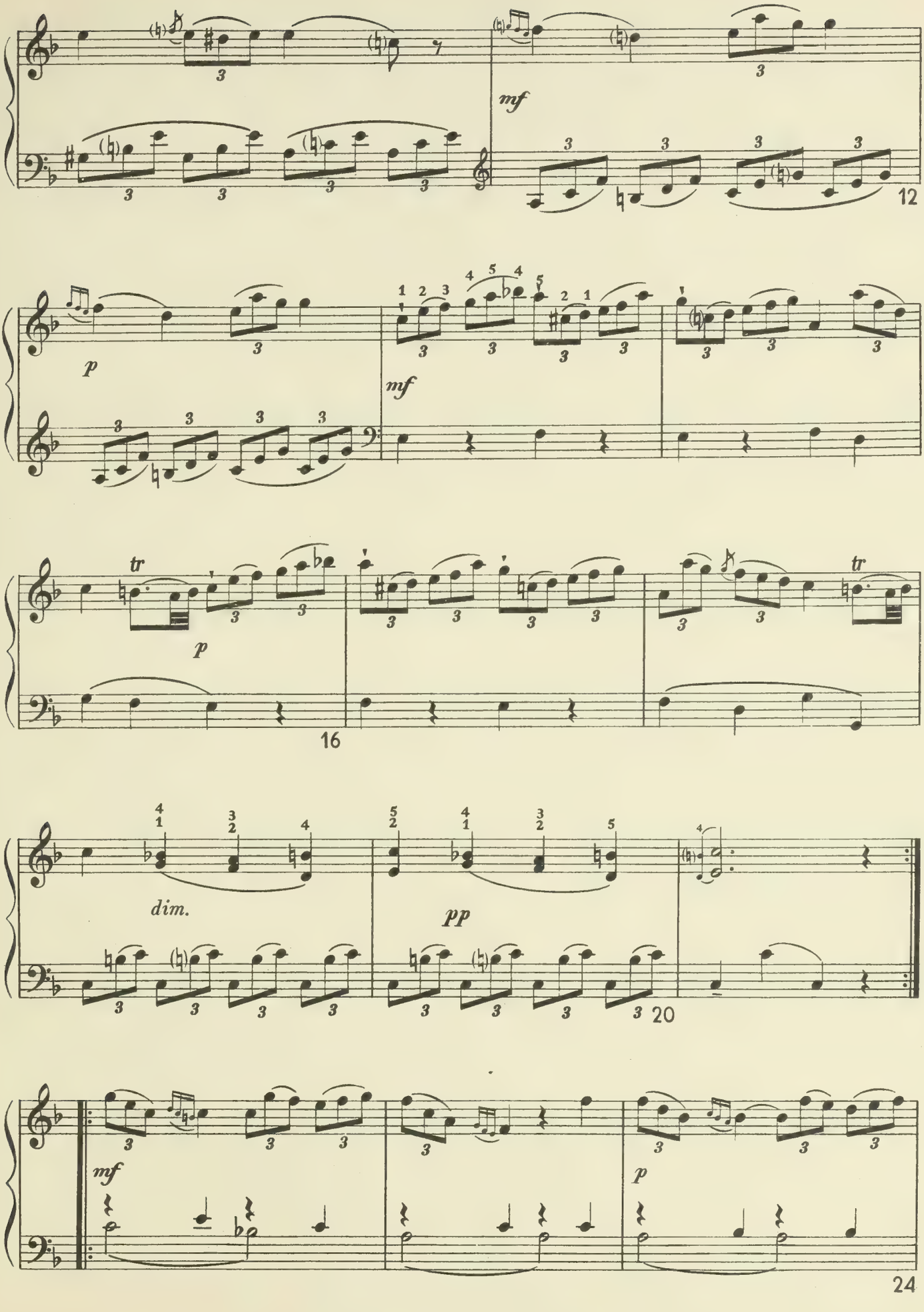
Andantino (♩ = 76)

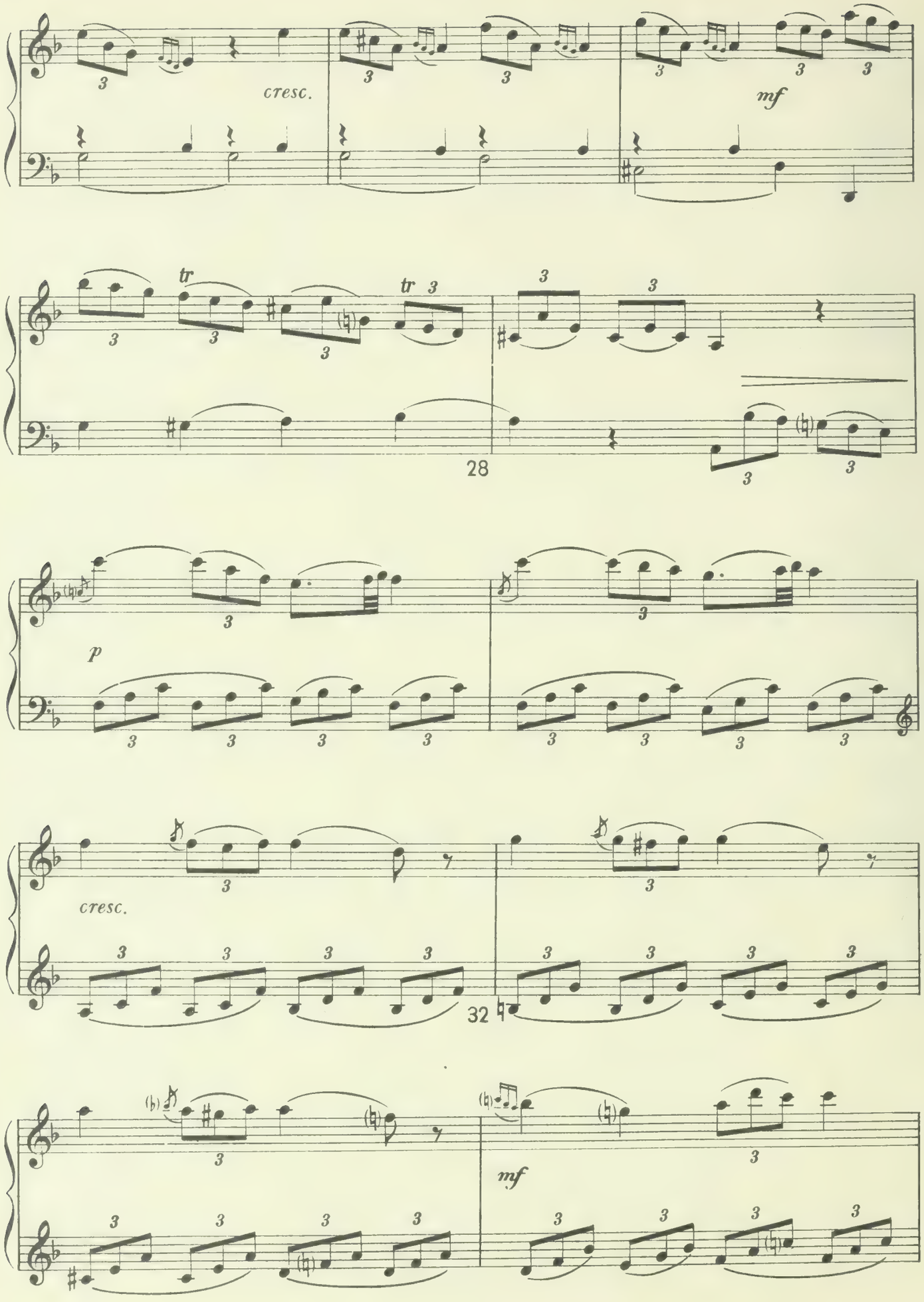


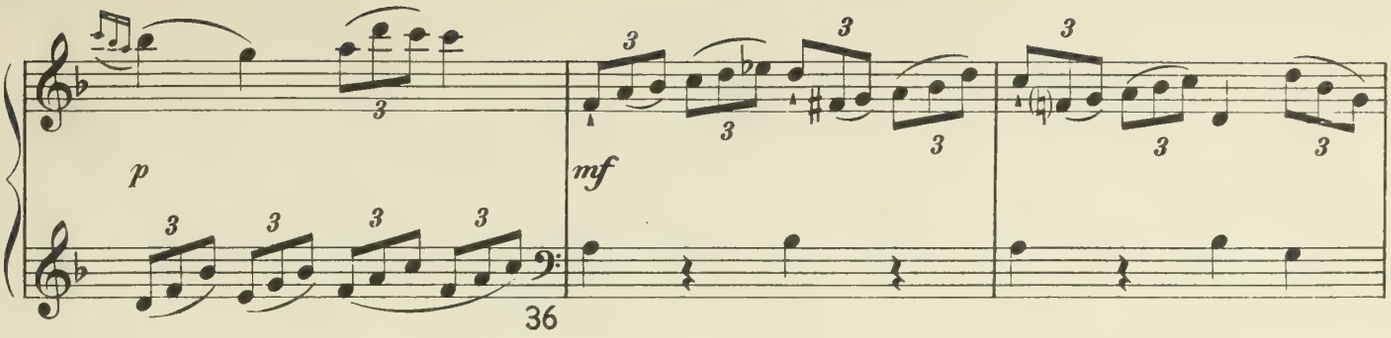


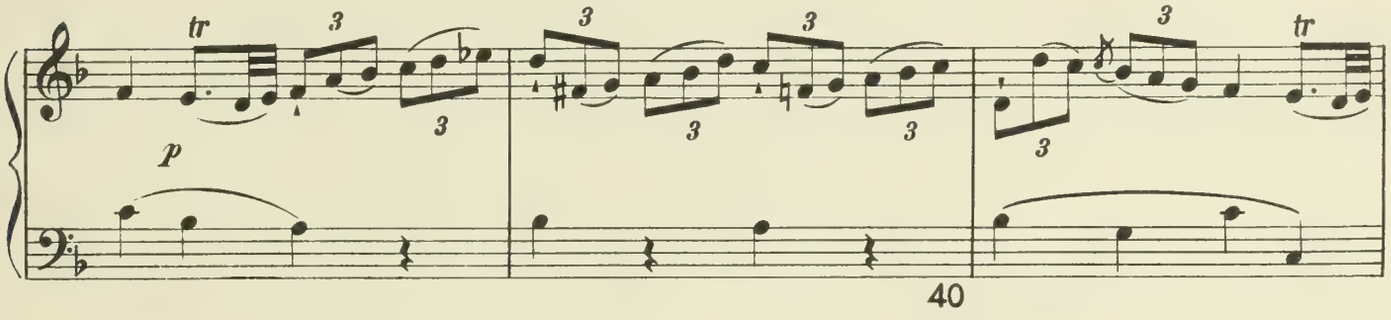


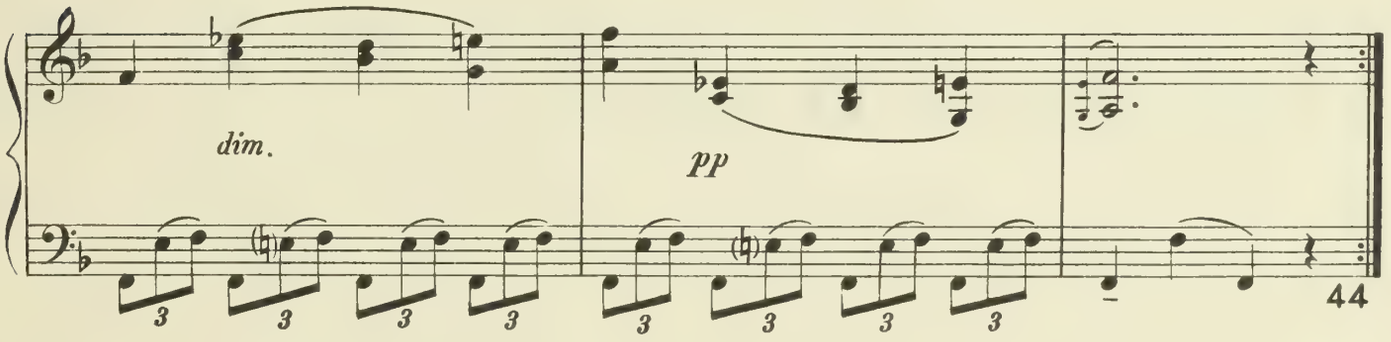


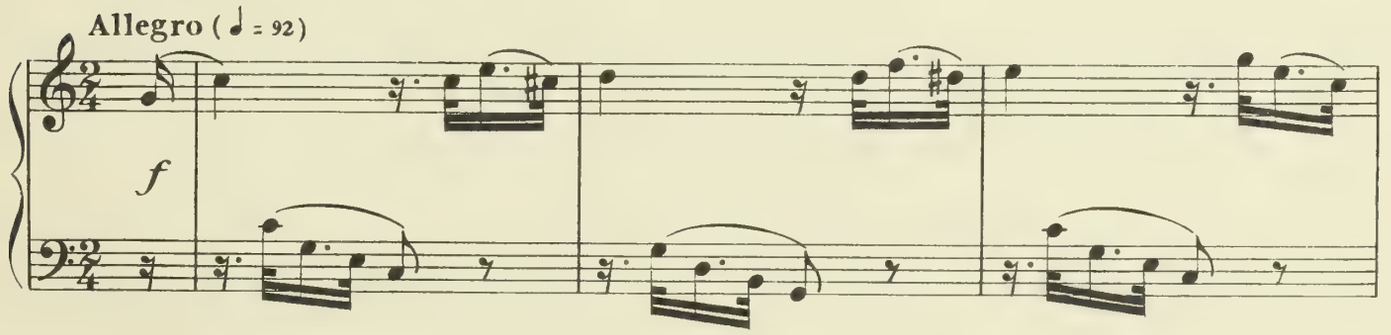

mf
12
p
mf
tr
p
16
tr
dim.
pp
20
mf
p
24

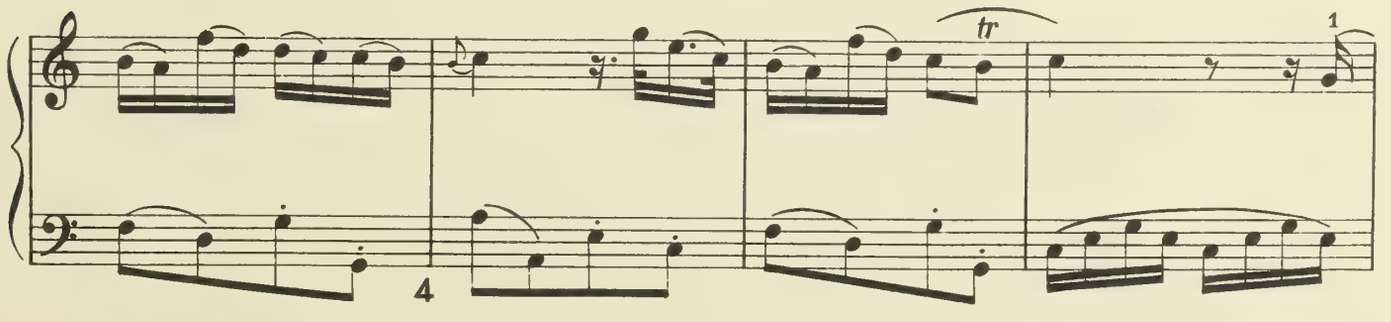

cresc.
mf
tr
tr
28
p
cresc.
32
mf

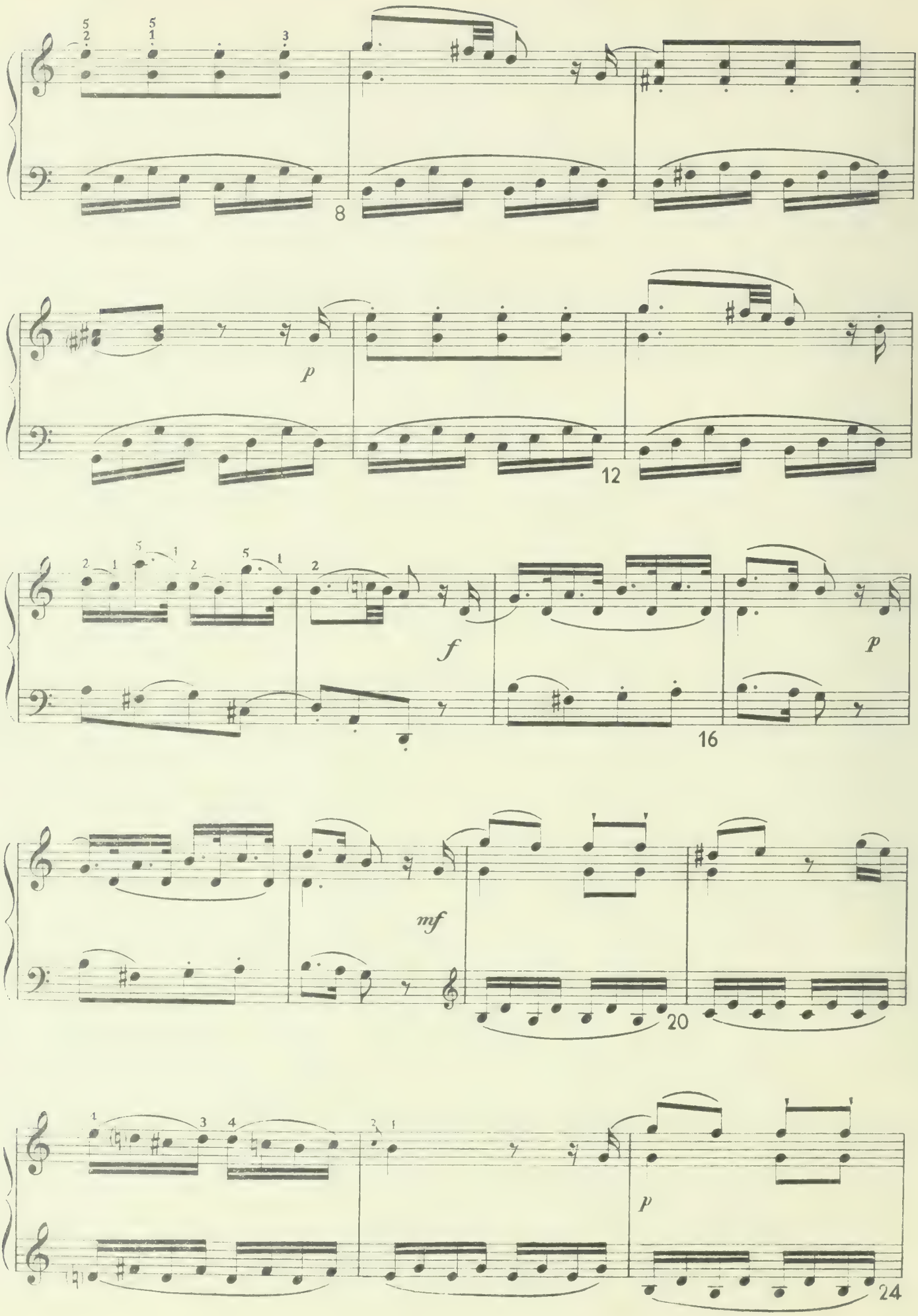

p
mf
36

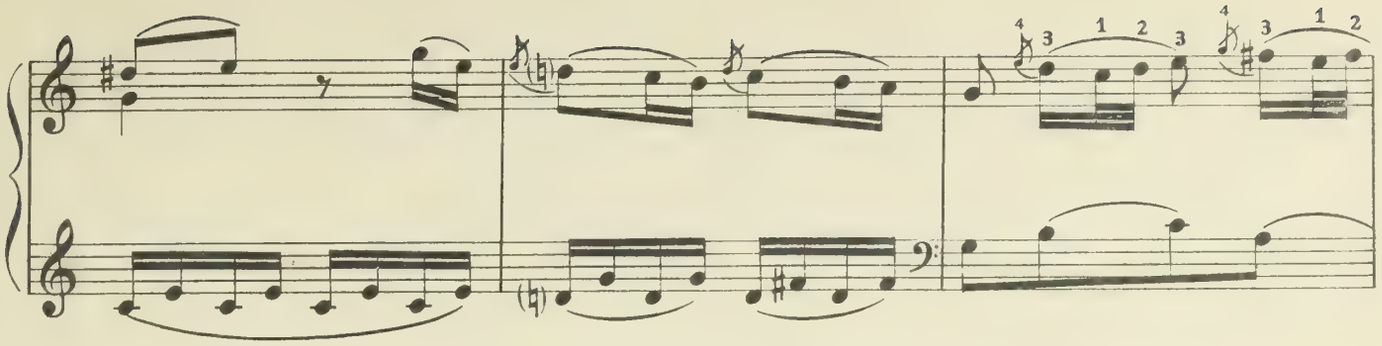

tr
p
40

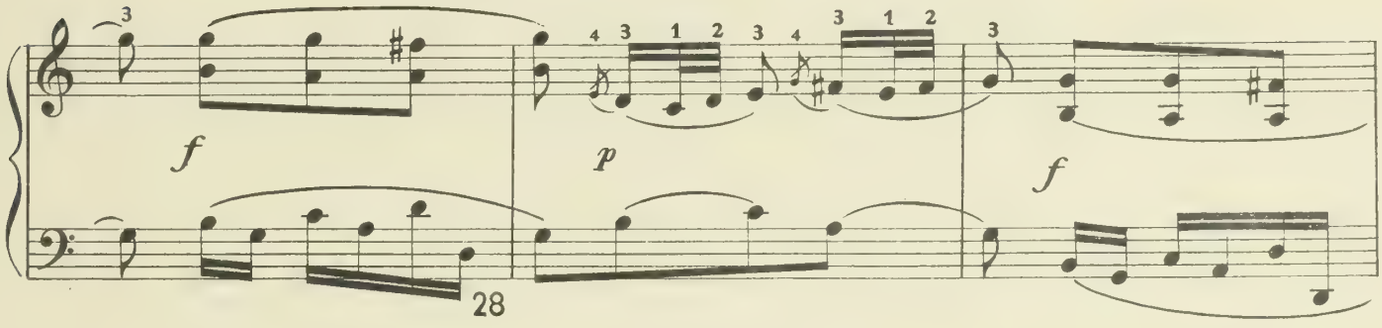

dim.
pp
44

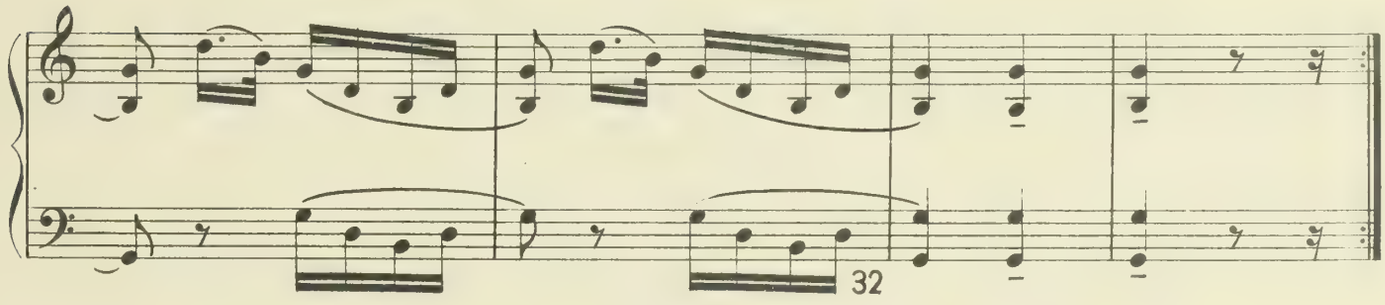

Allegro (♩ = 92)
f

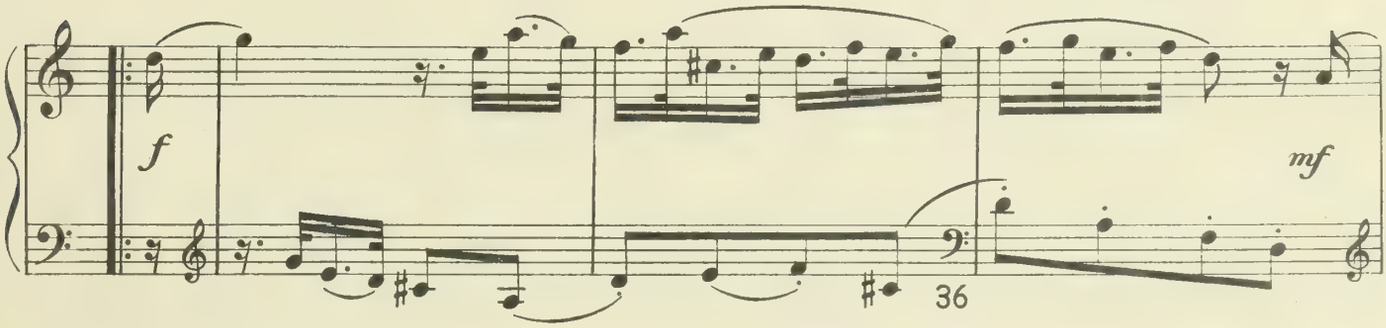

tr
1
4

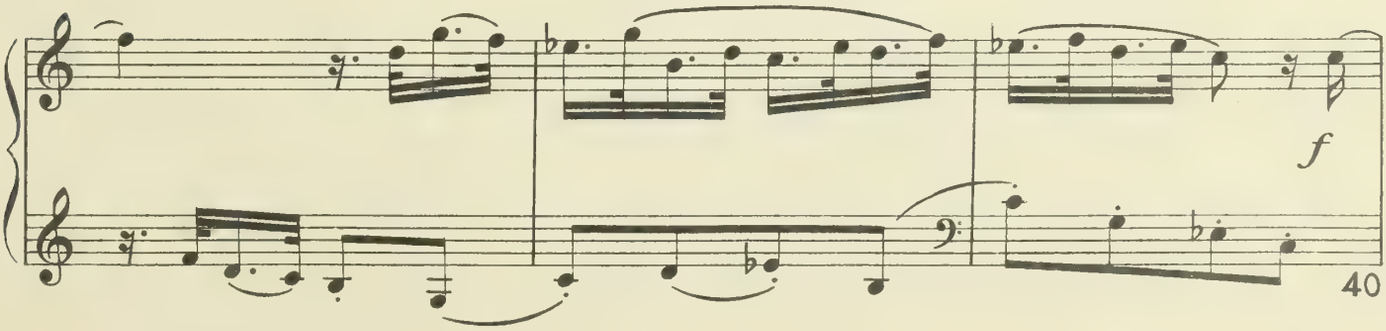

8
p
12
f
p
16
mf
20
p
24

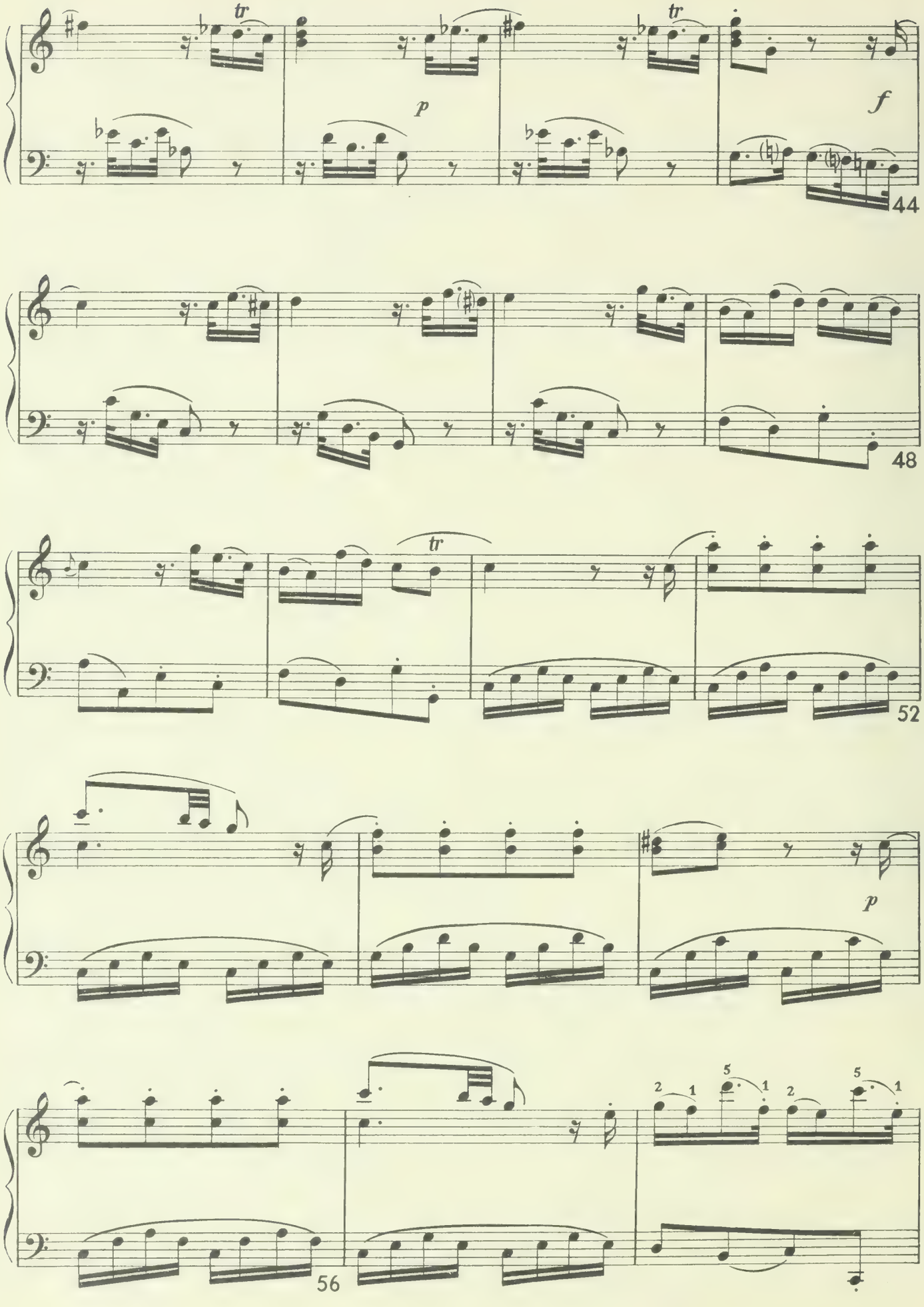


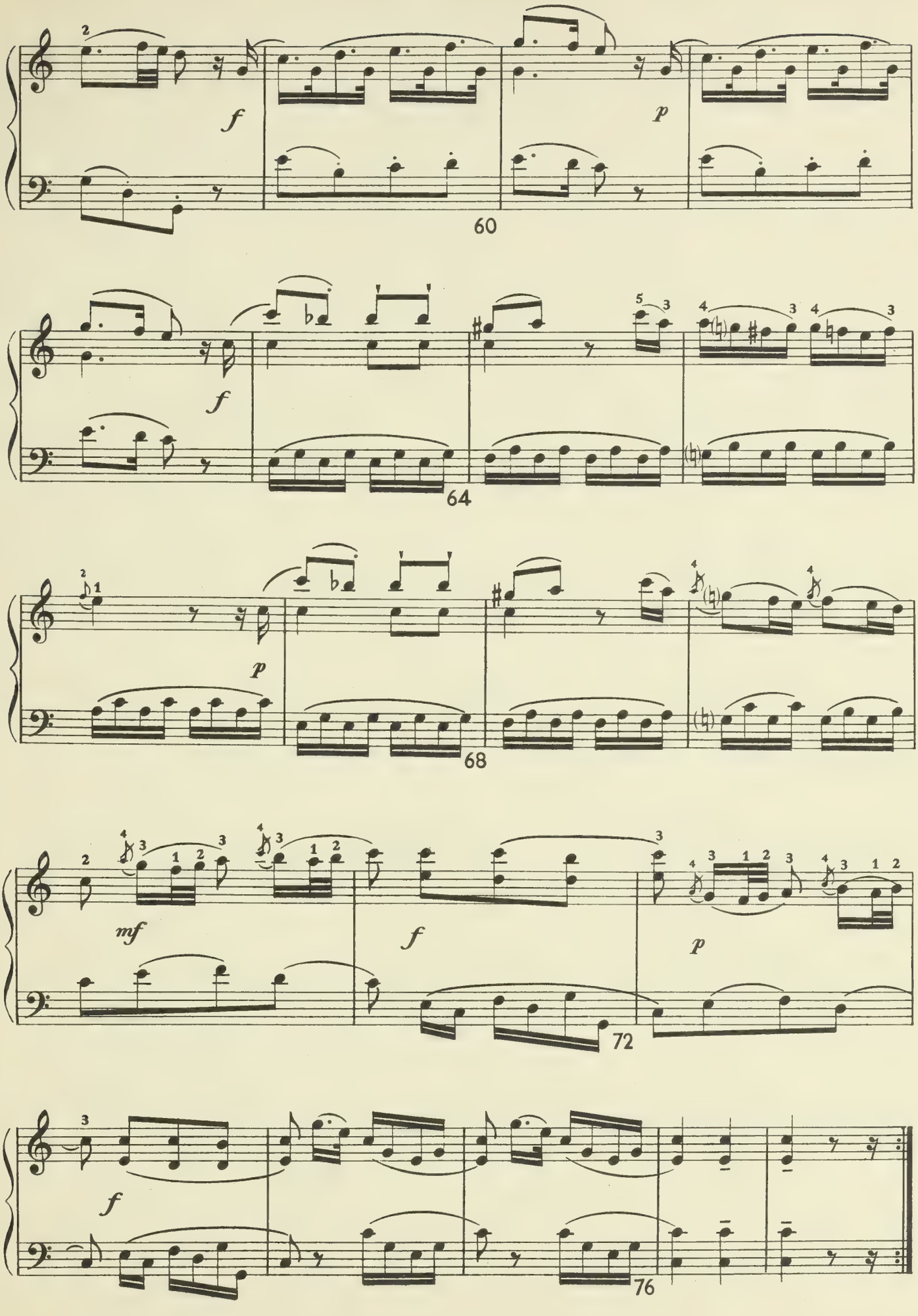

f
p
f
28


32


f
mf
36

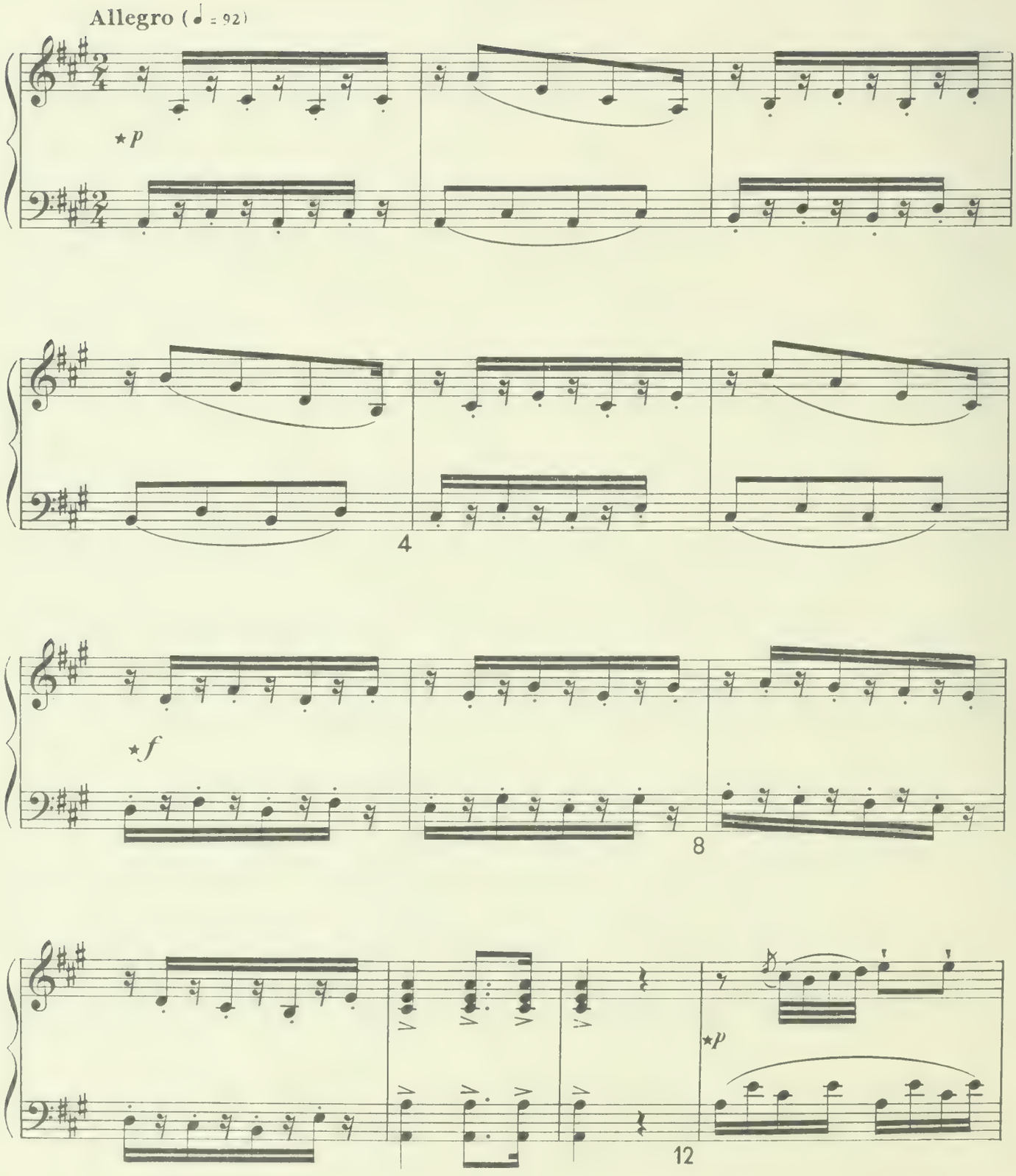

f
40

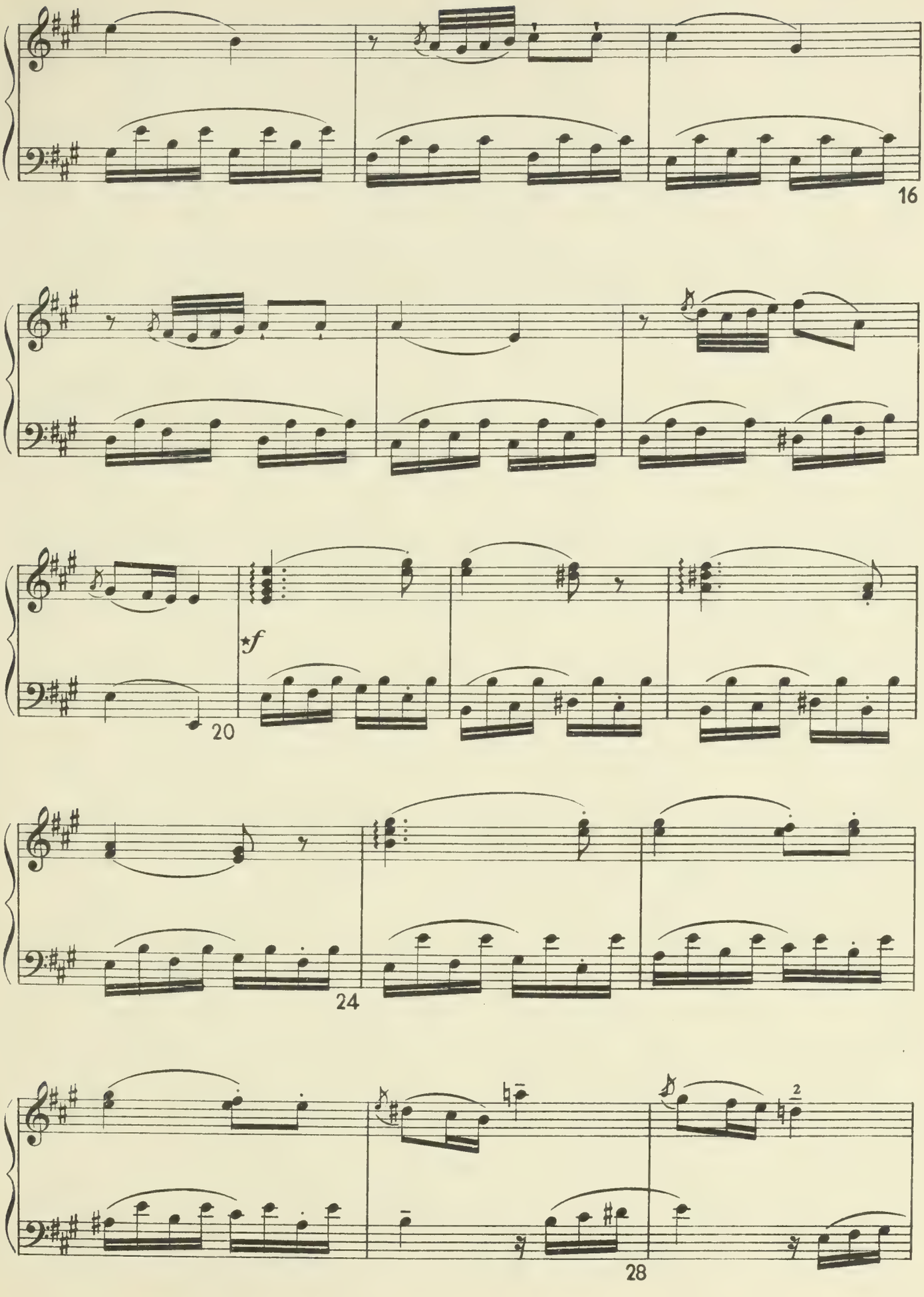

tr
p
tr
f
44
48
tr
52
p
2 1 5 1 2 5 1
56

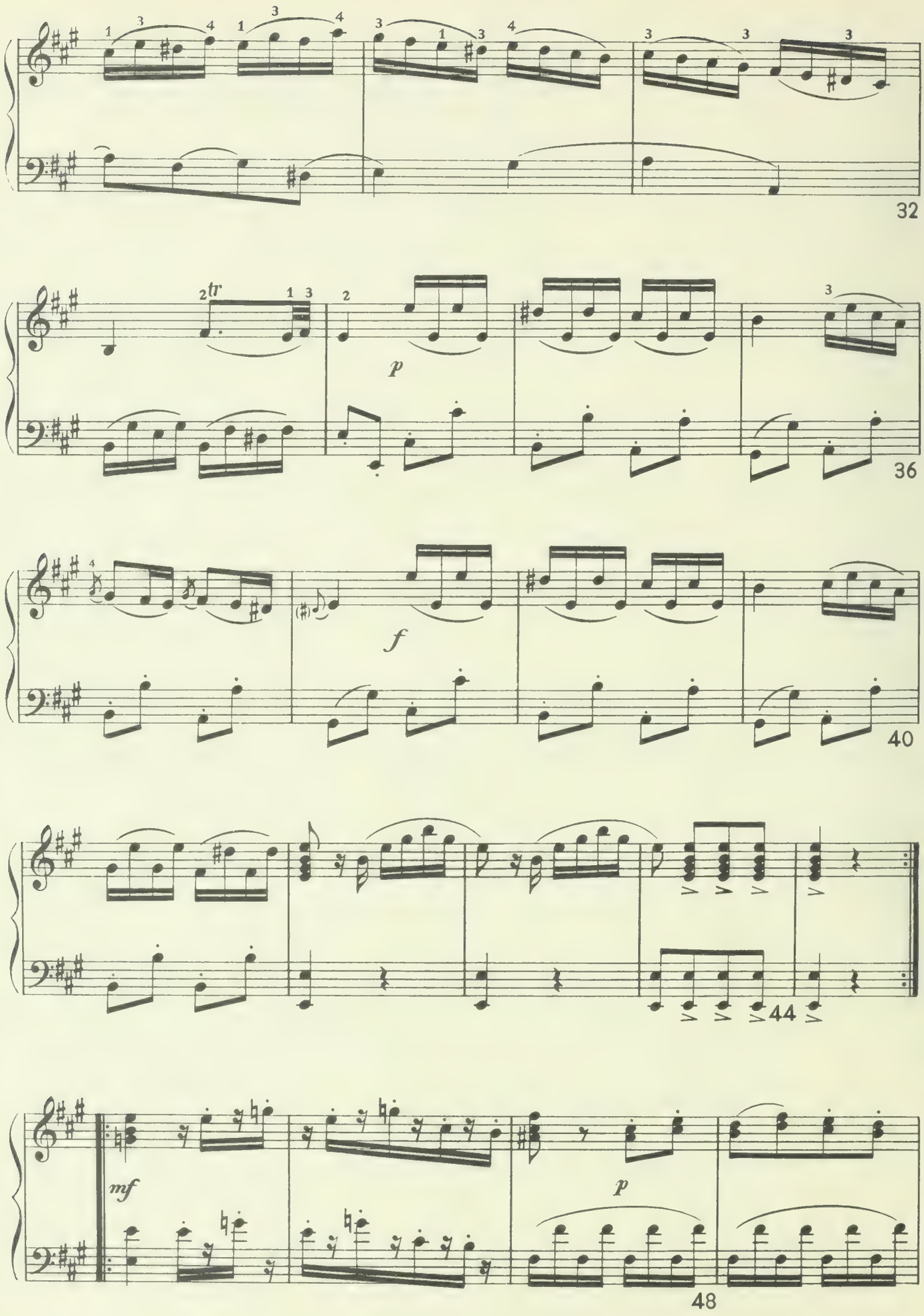

60
64
68
72
76

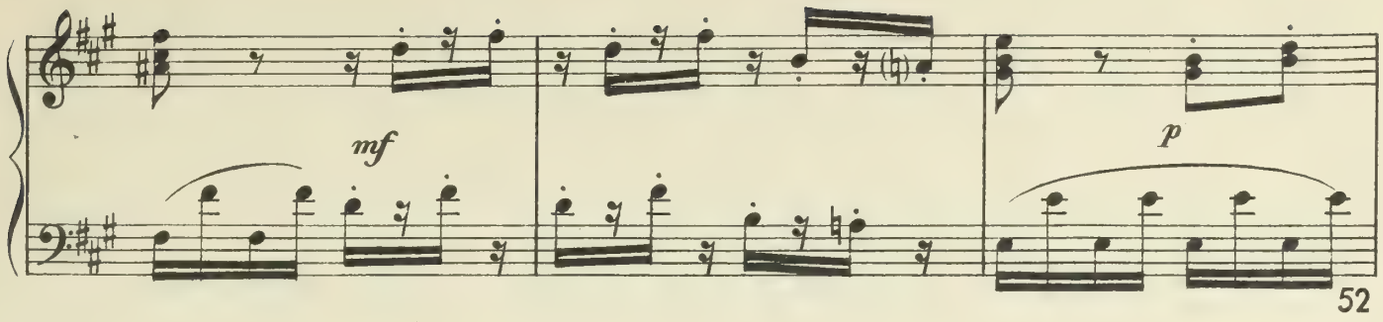
SONATA V

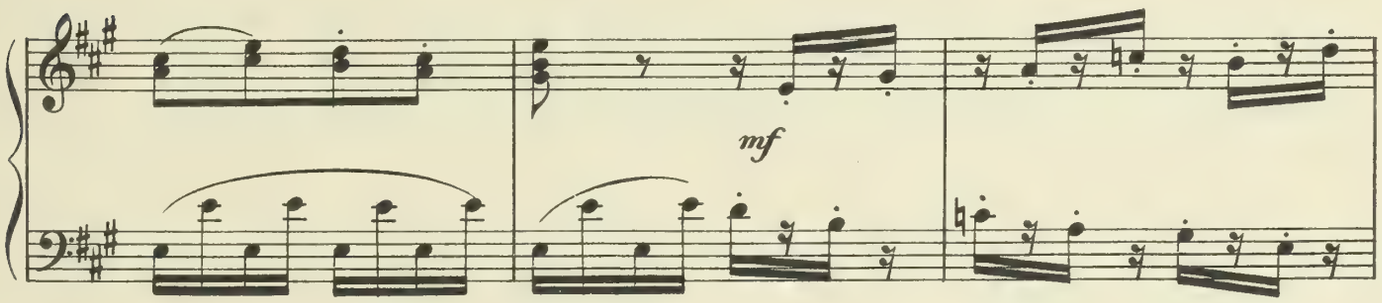
(La maggiore)

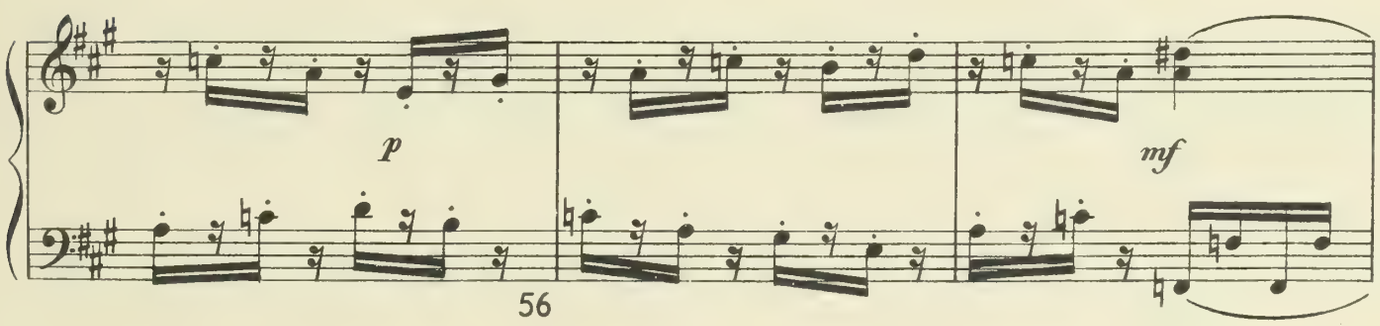


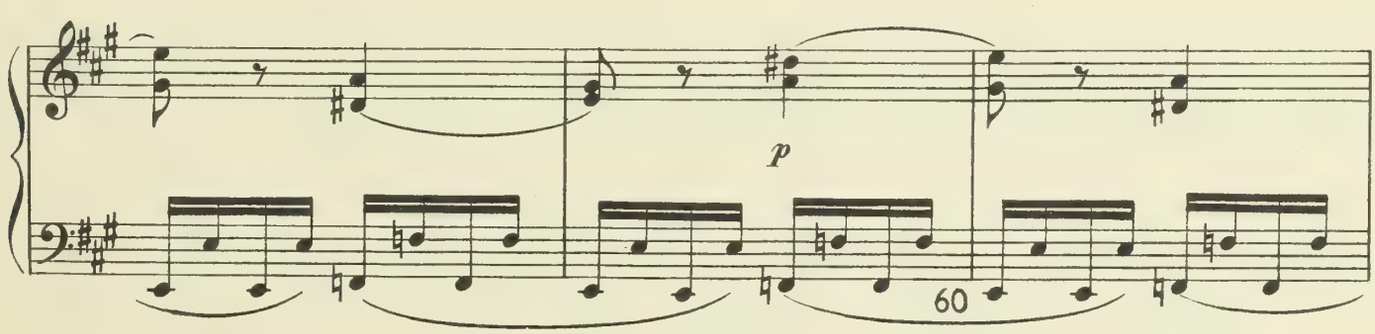

16
20
*f
24
28
2

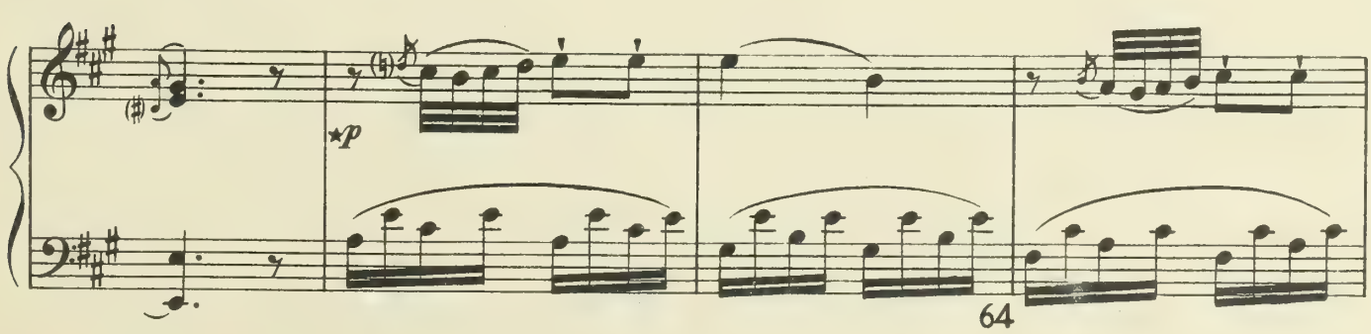

32
36
40
44
48
tr
p
f
mf
p

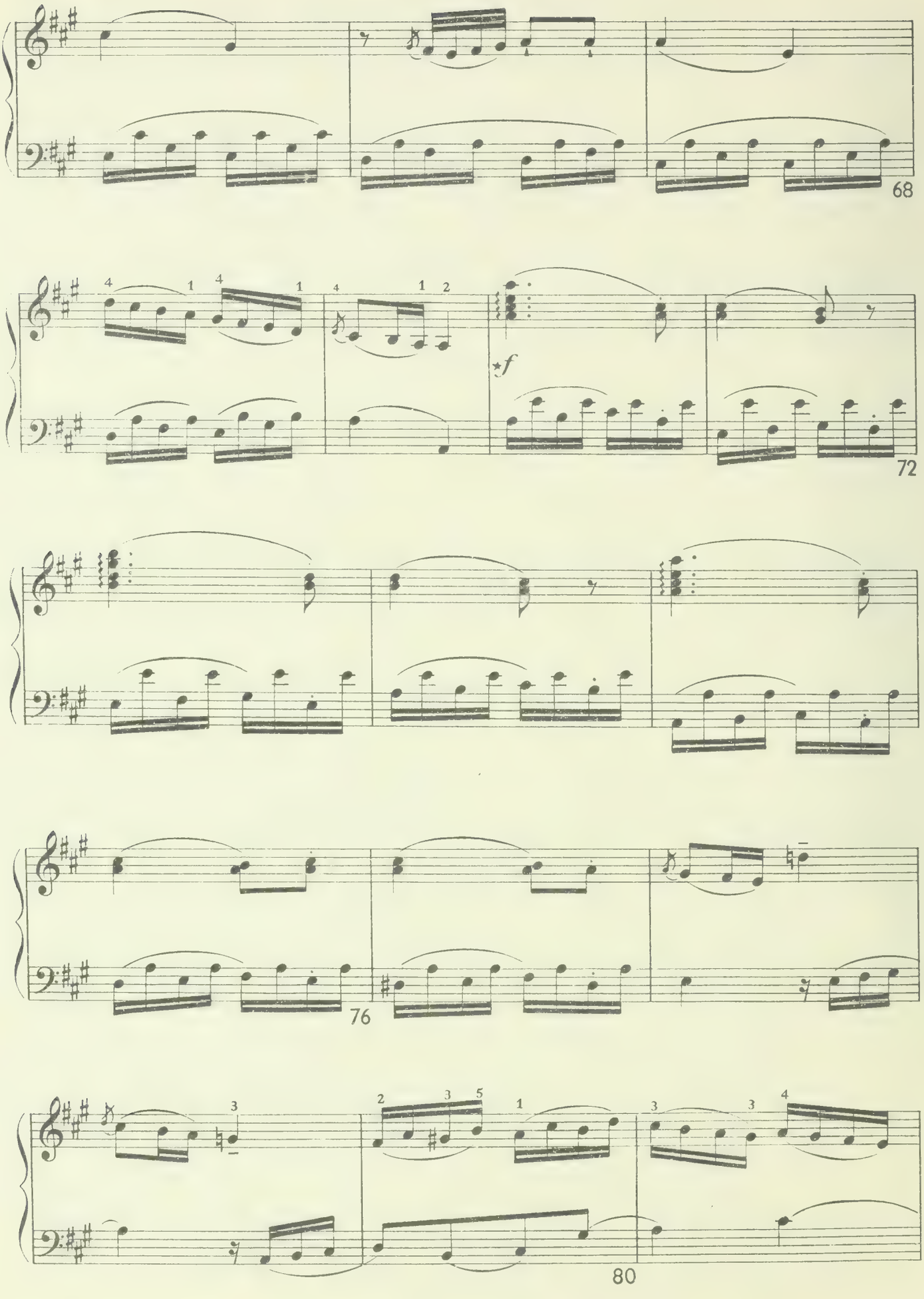

mf
p
52

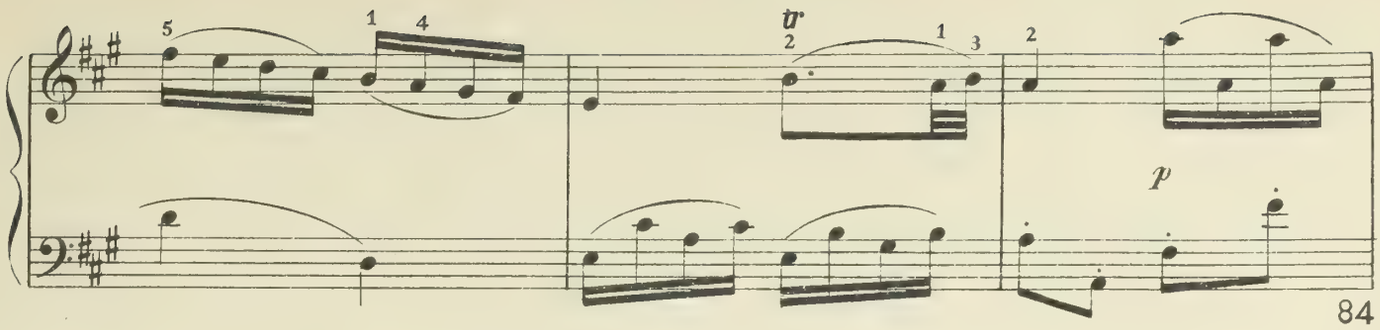

mf

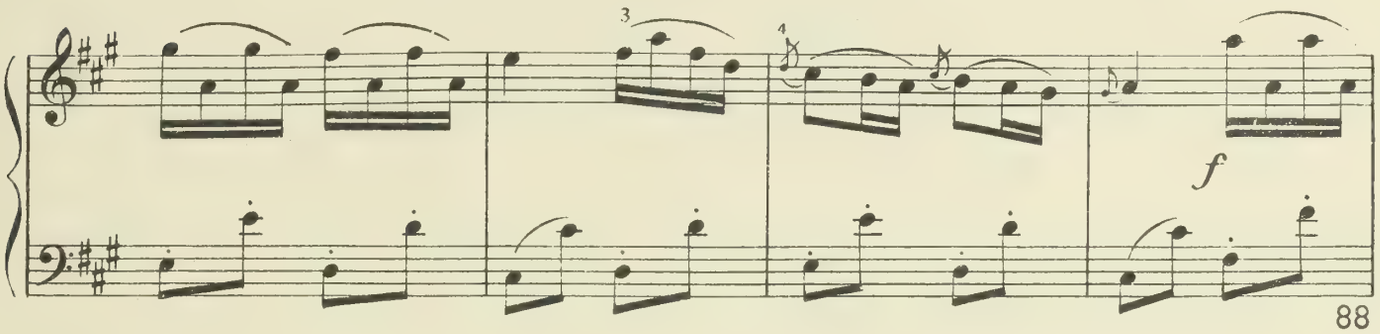

p
mf
56

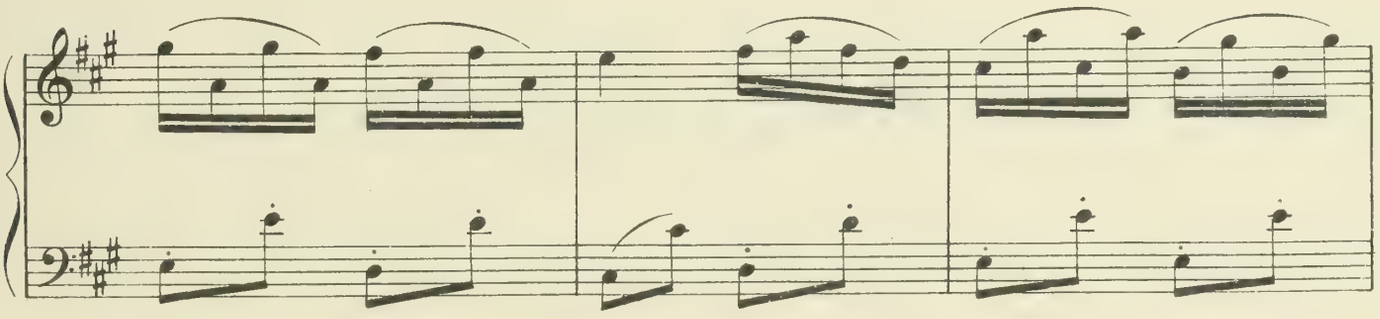

p
60

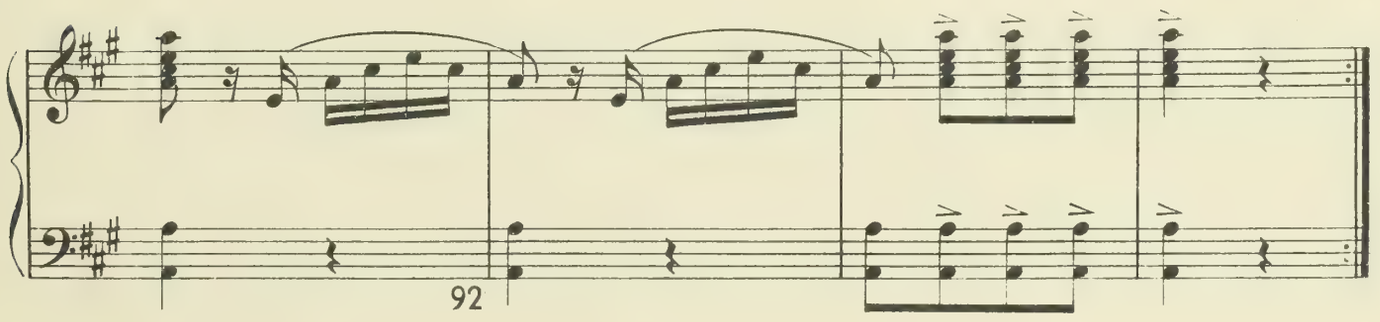

*p
64

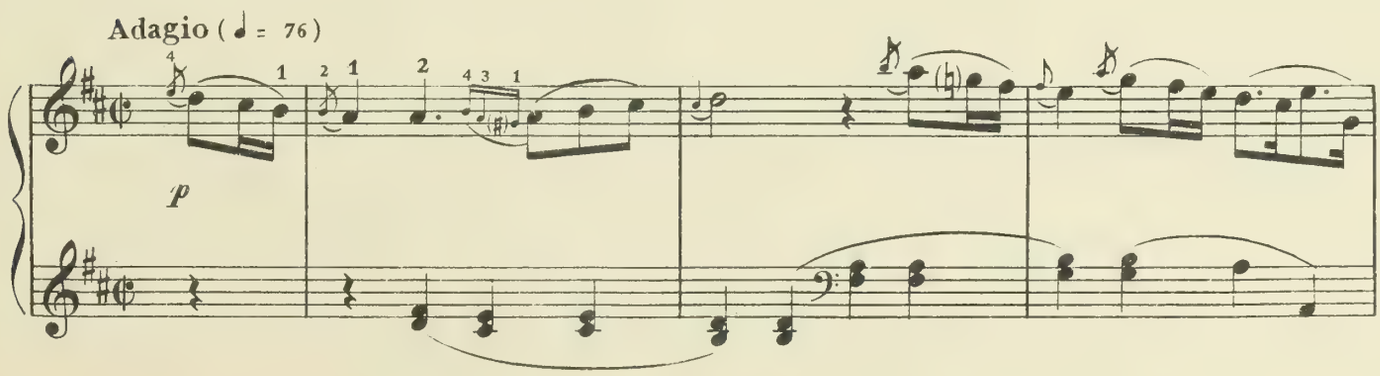

68
72
f
76
80

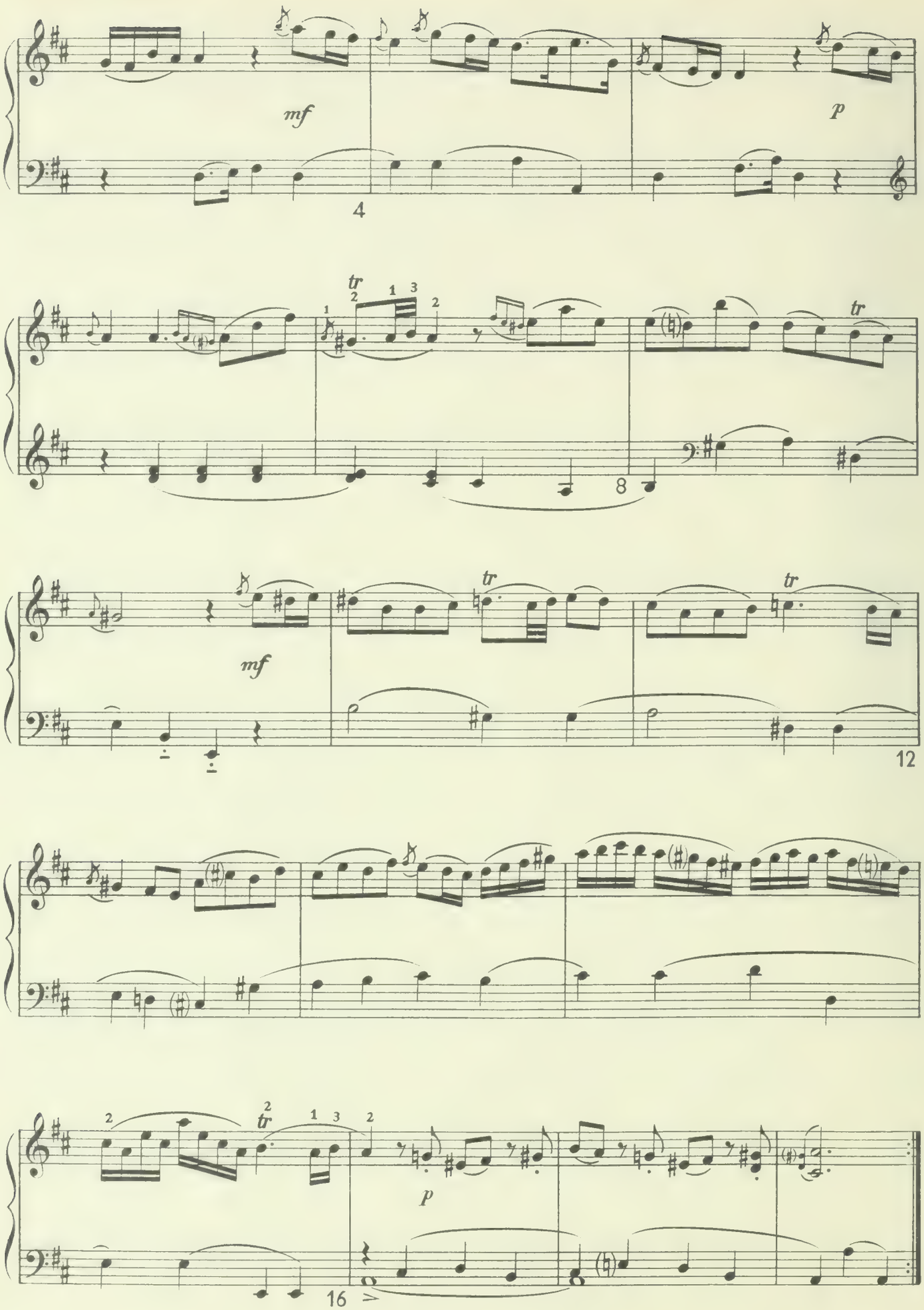

tr
p
84

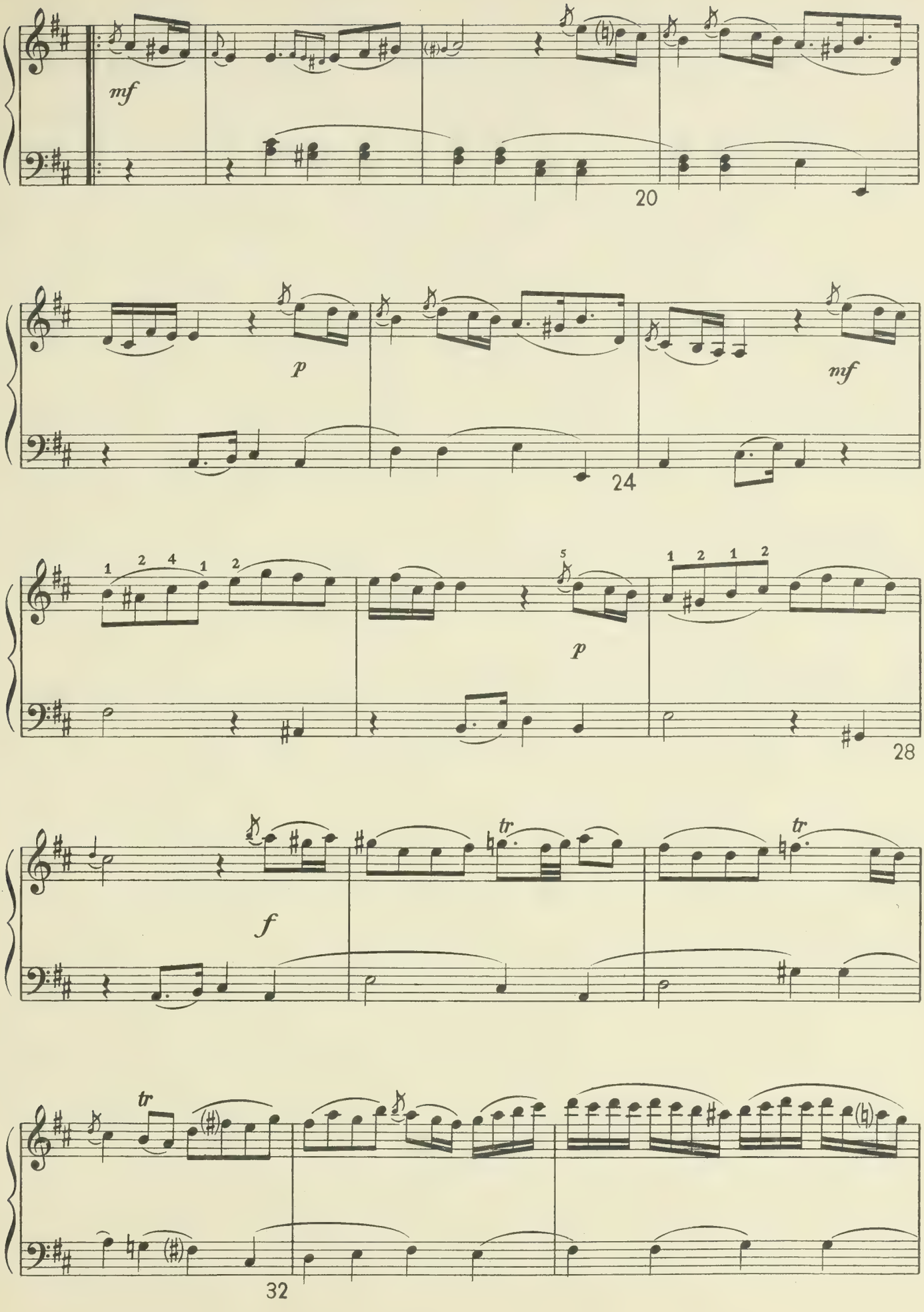

f
88

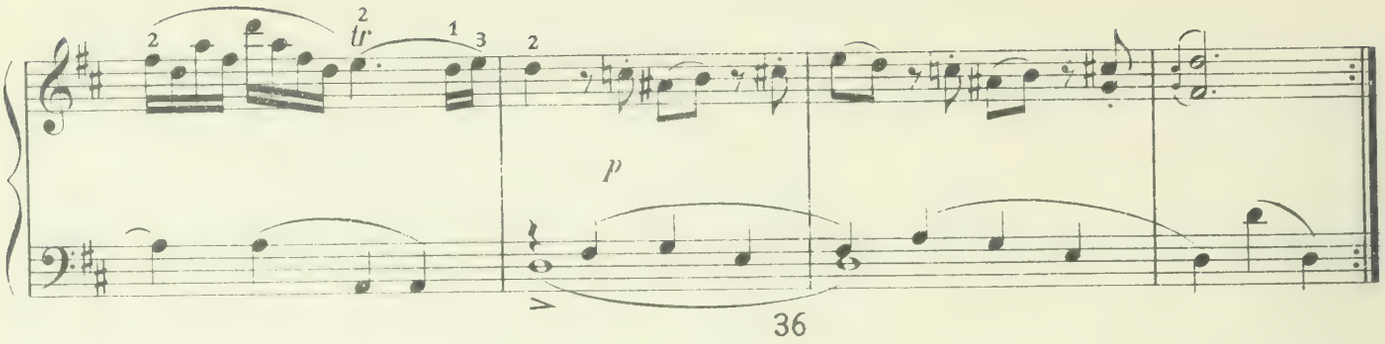


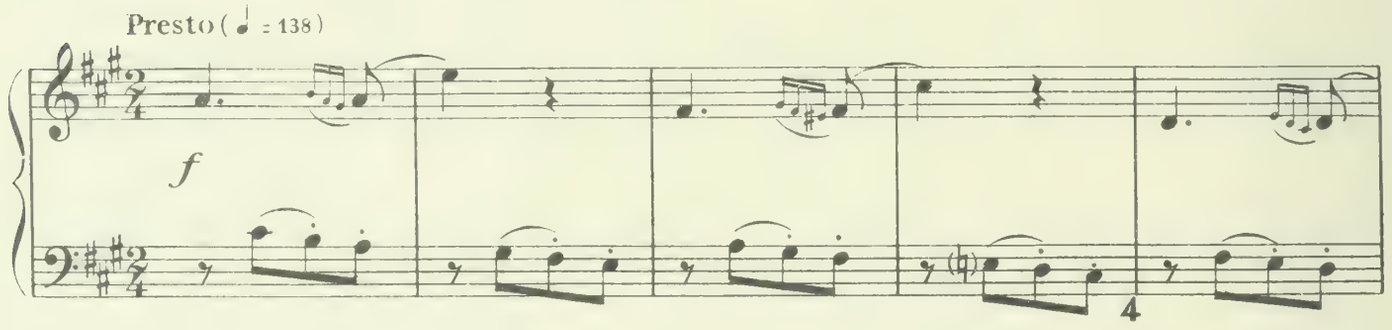

92

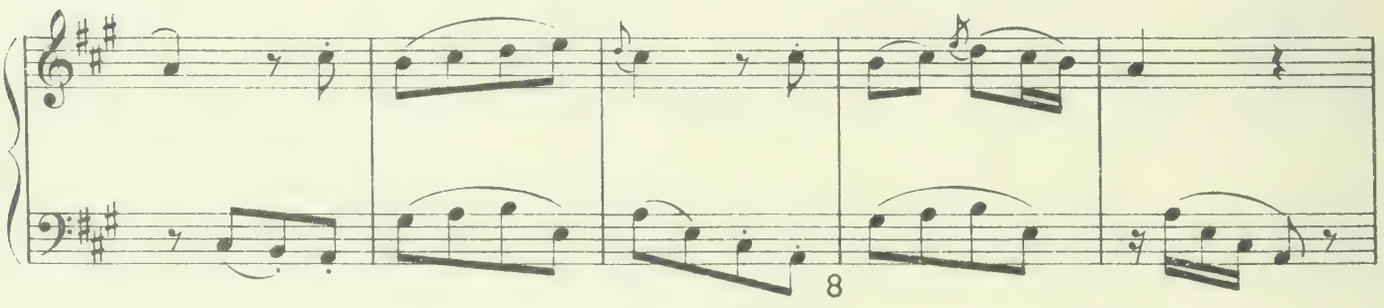

Adagio (♩ = 76)
p

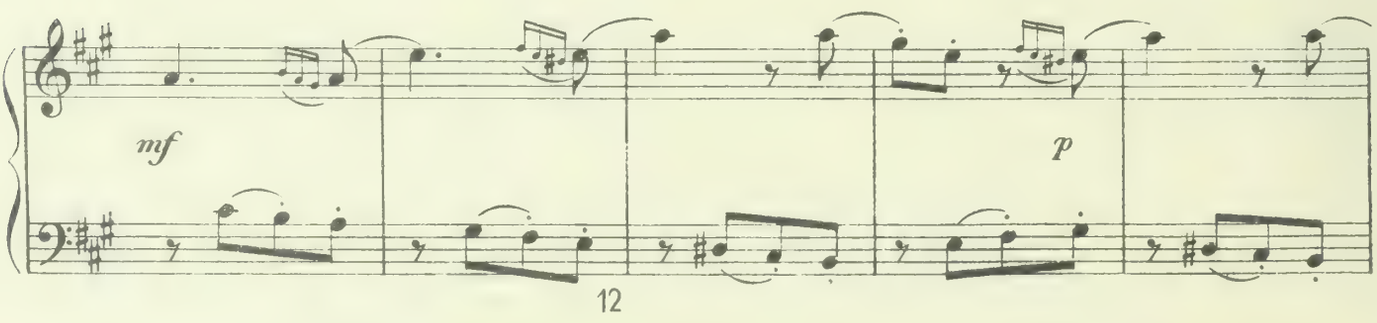

mf
p
4
tr
8
mf
tr
tr
12
tr
p
16

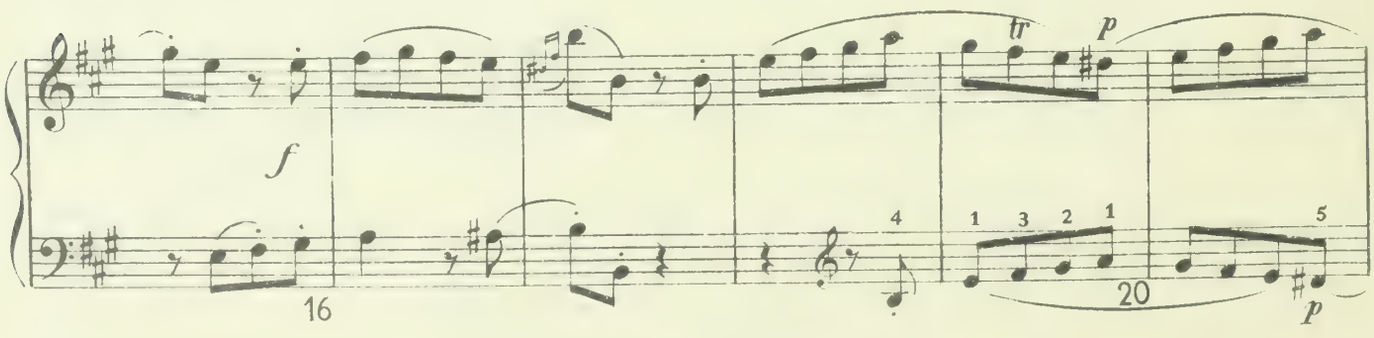

mf
20
p
mf
24
1 2 4 1 2
5
p
1 2 1 2
28
f
tr
tr
tr
32

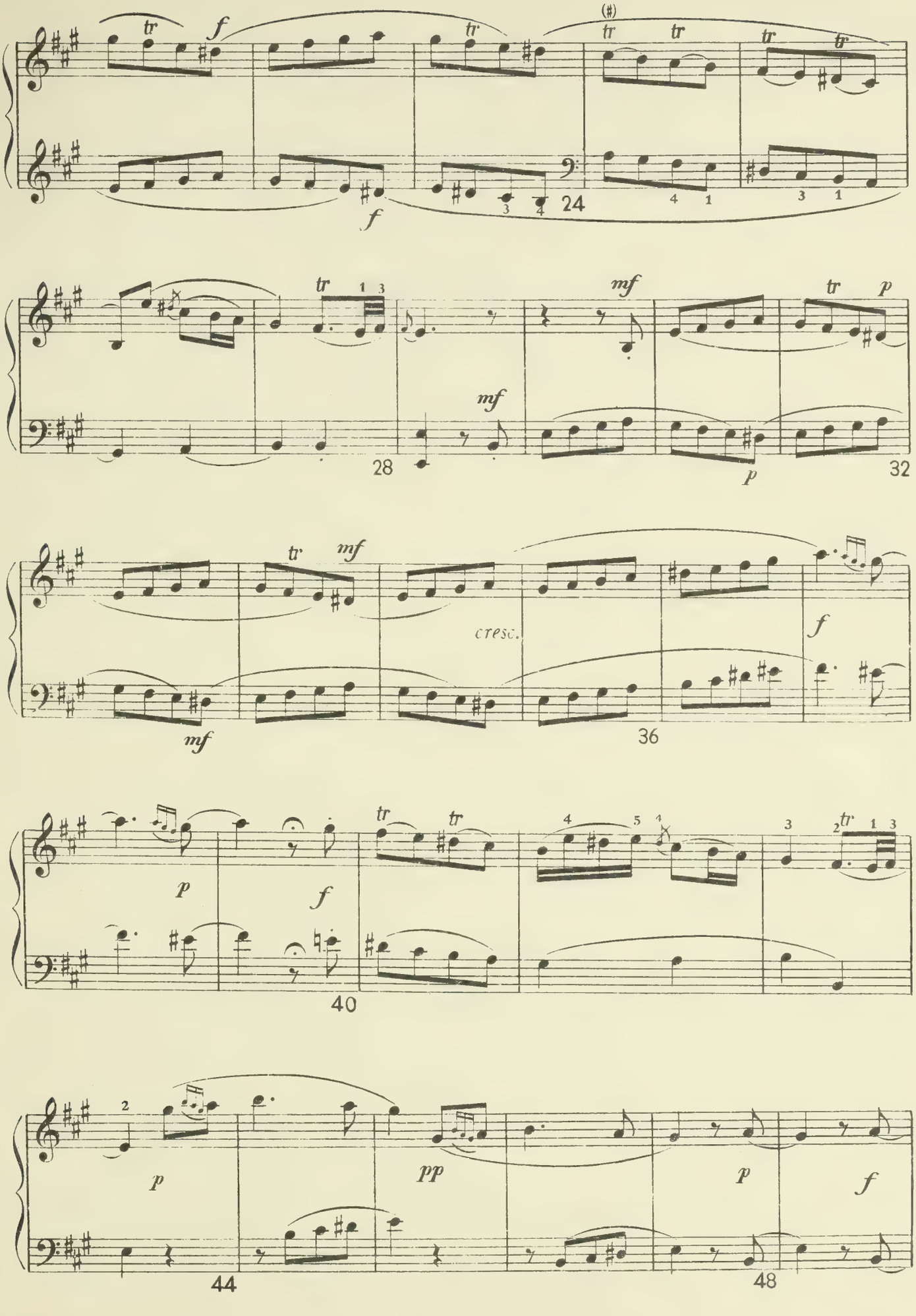

tr
p
36

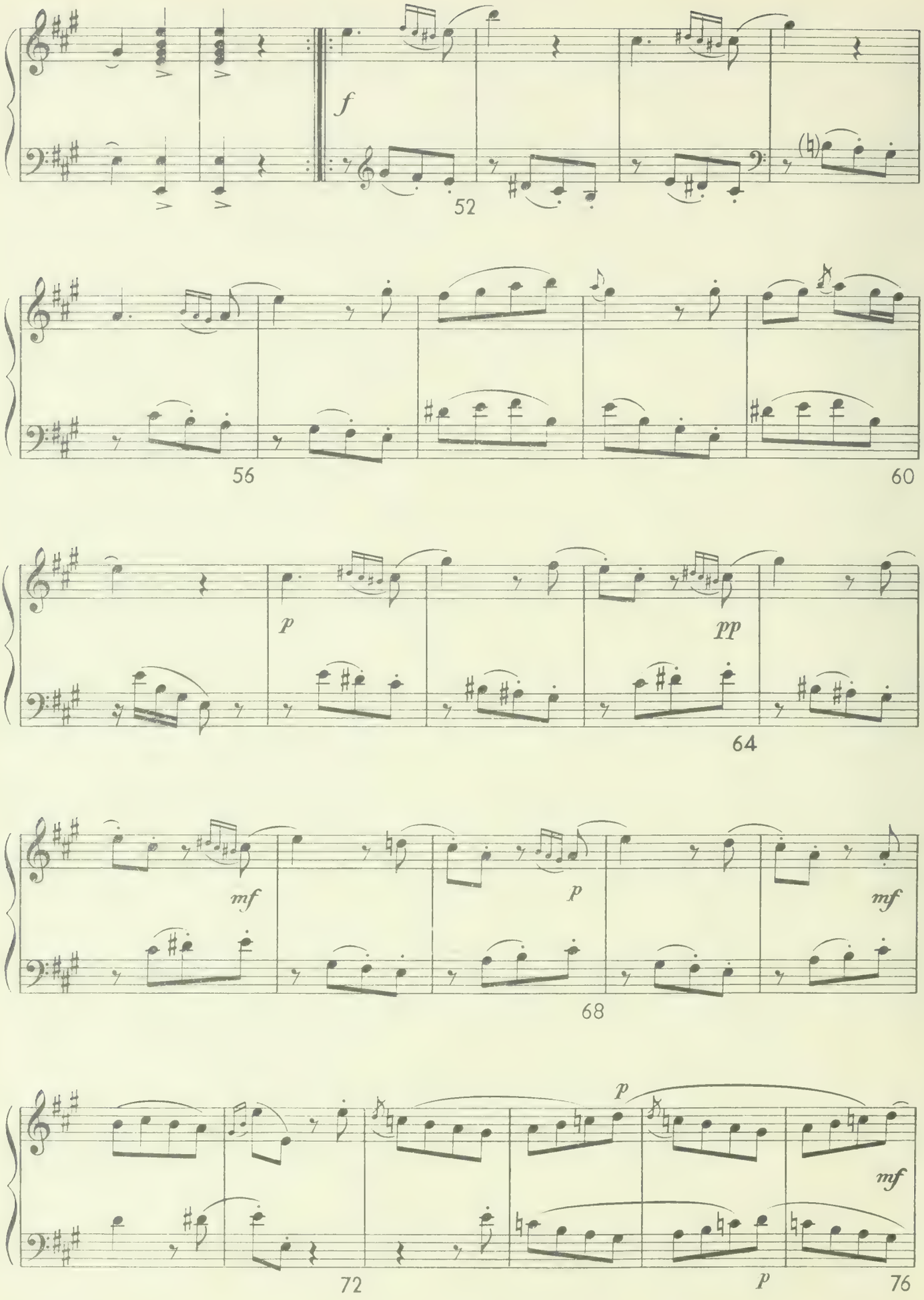

Presto (= 138)
f
4

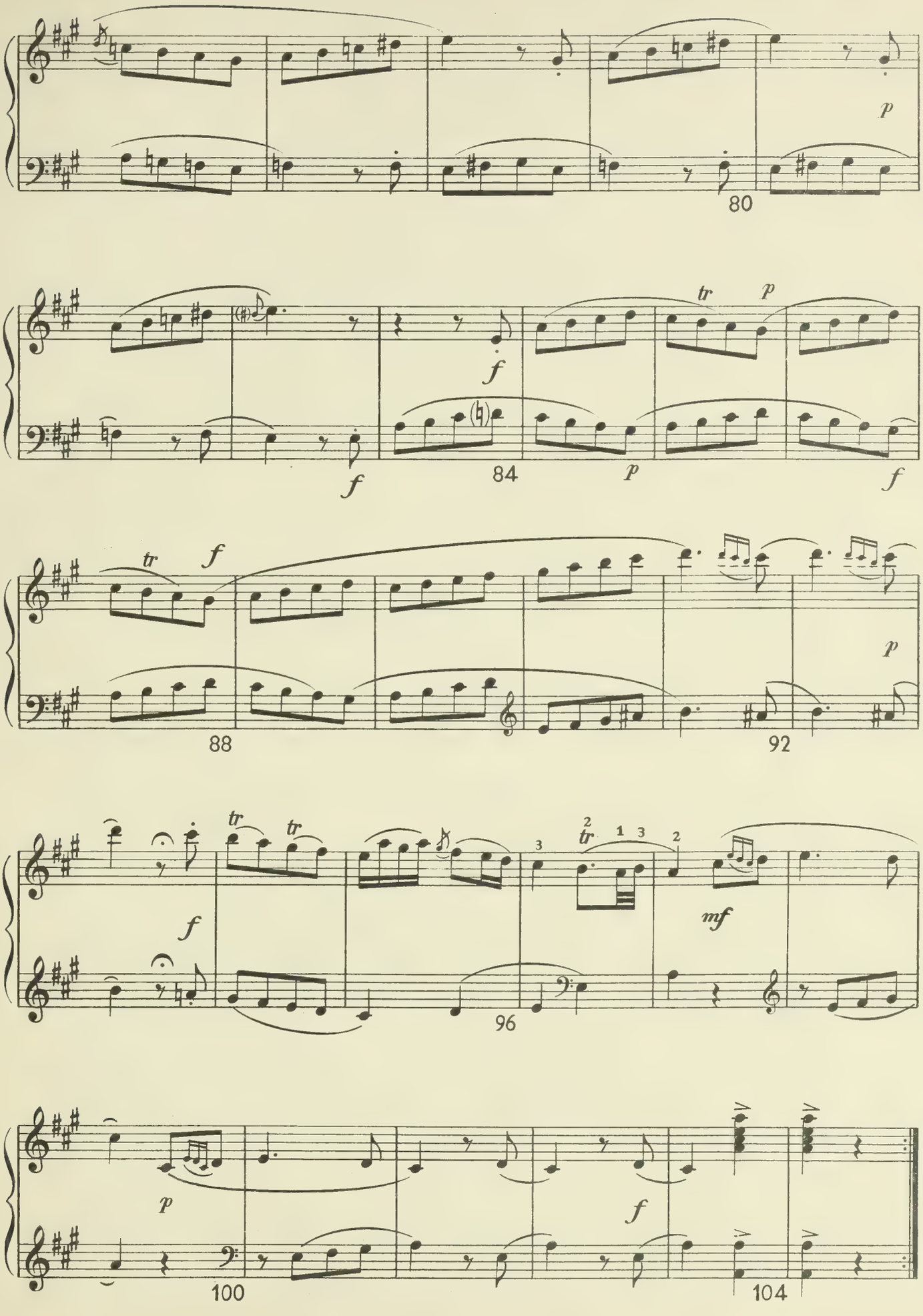

8


mf
p
12


f
tr
p
16
20
p

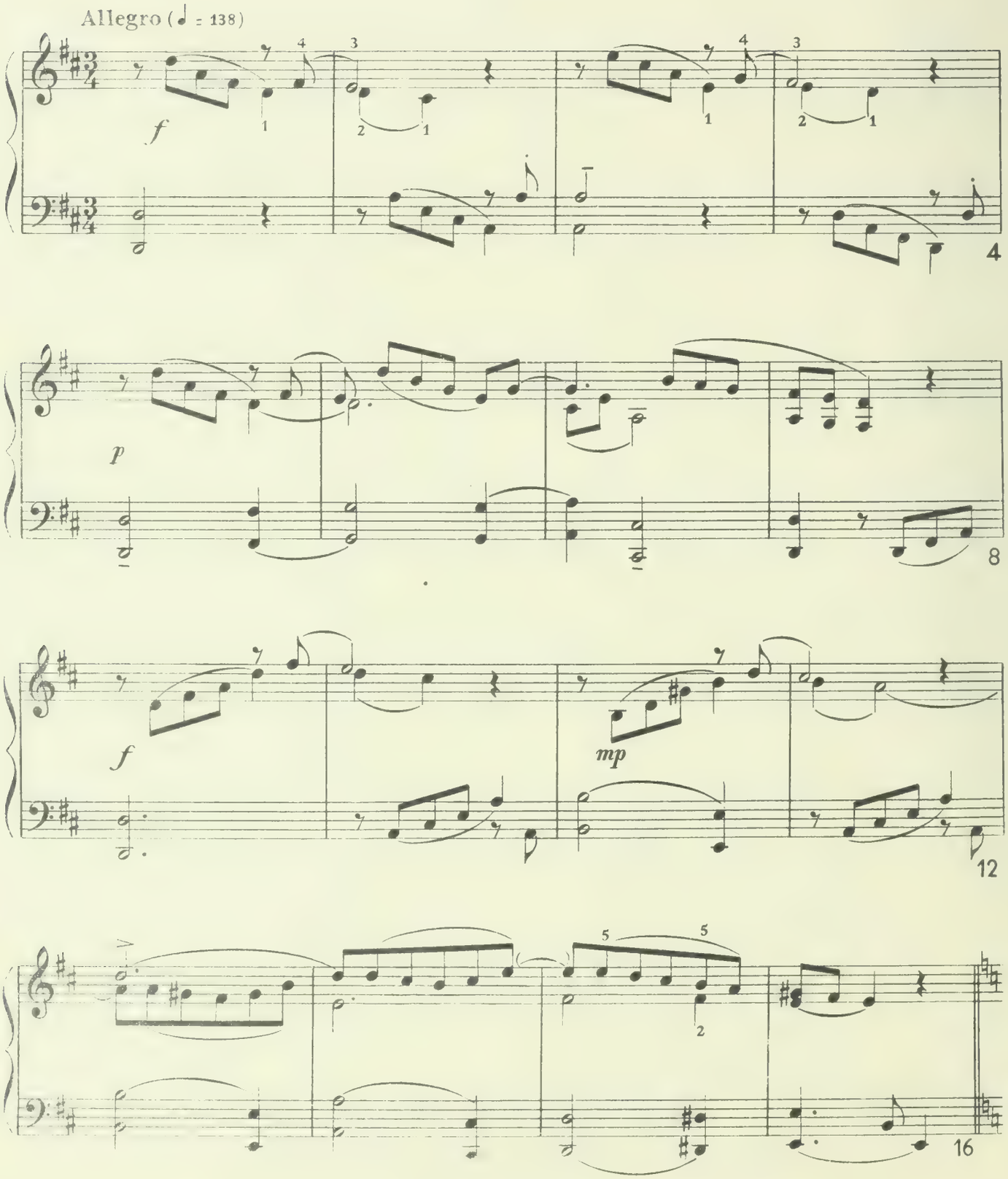

tr
f
(♯)
24
28
mf
p
32
cresc.
36
40
pp
44
48

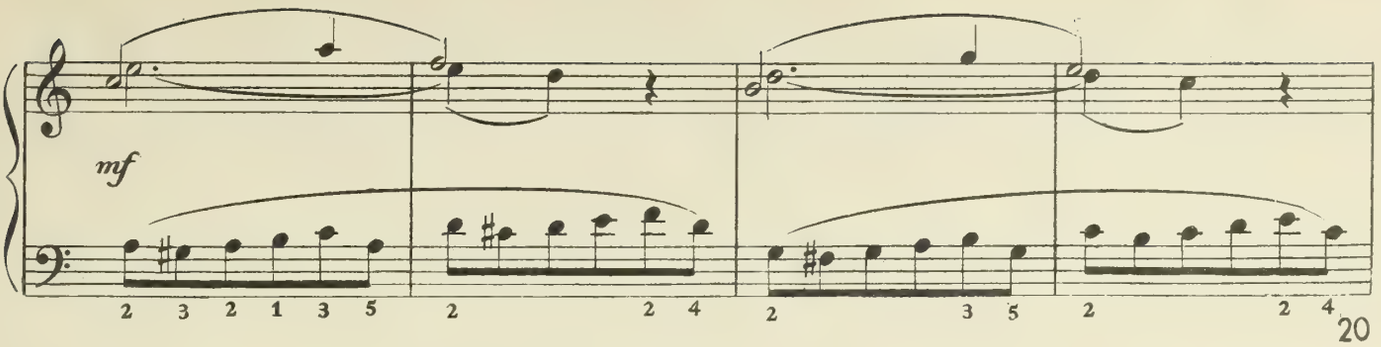

f
52
56
60
p
pp
64
mf
p
mf
68
p
mf
72
p
76

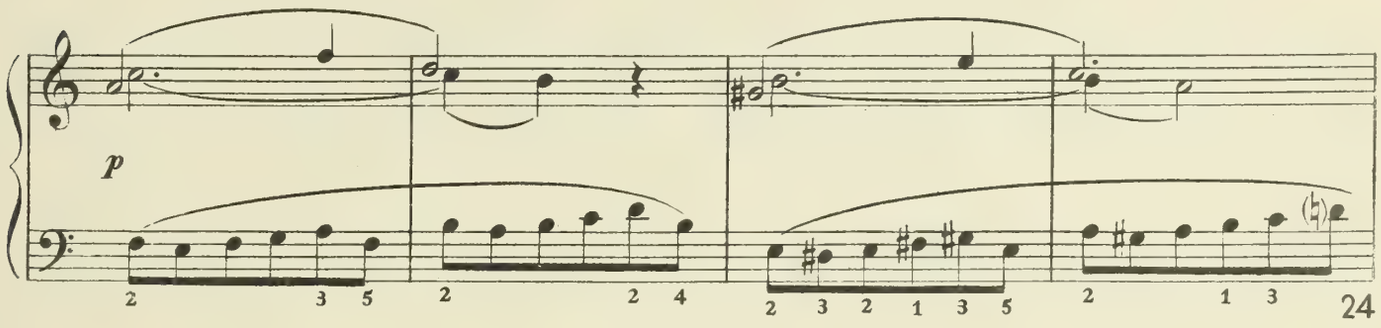

80
84
88
92
96
100
104

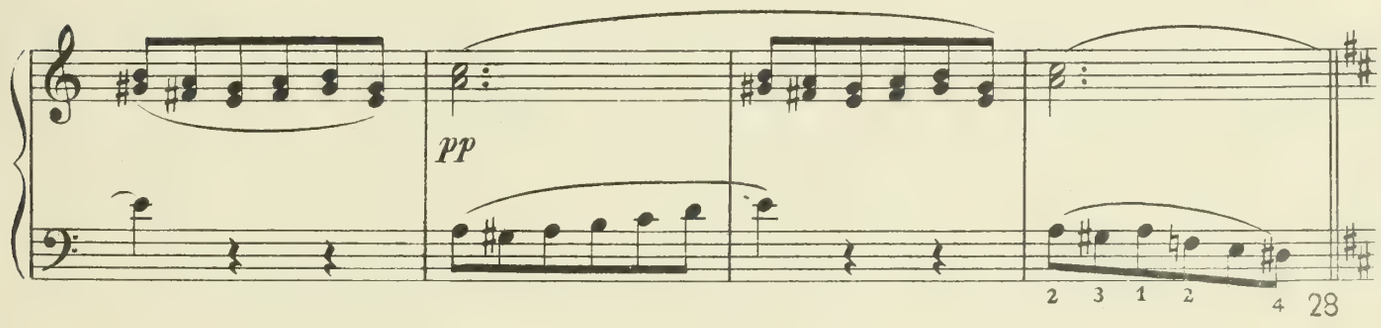
SONATA VI

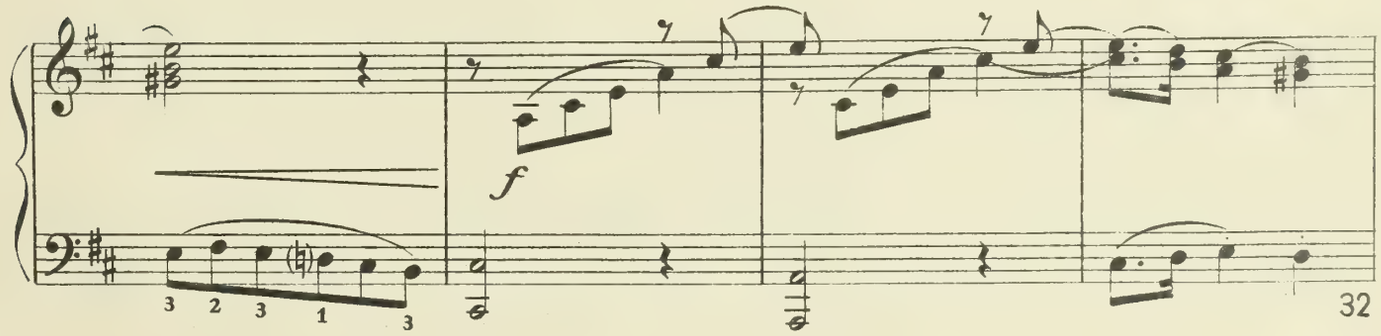
(Re maggiore)

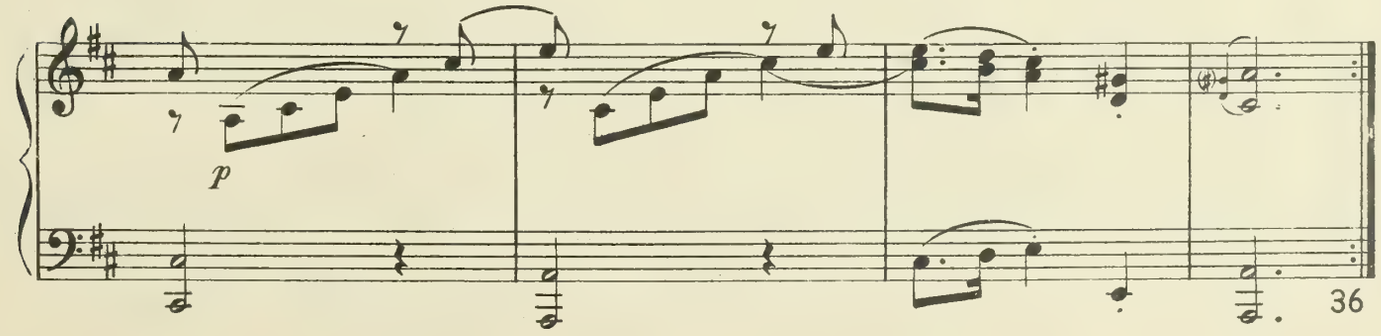


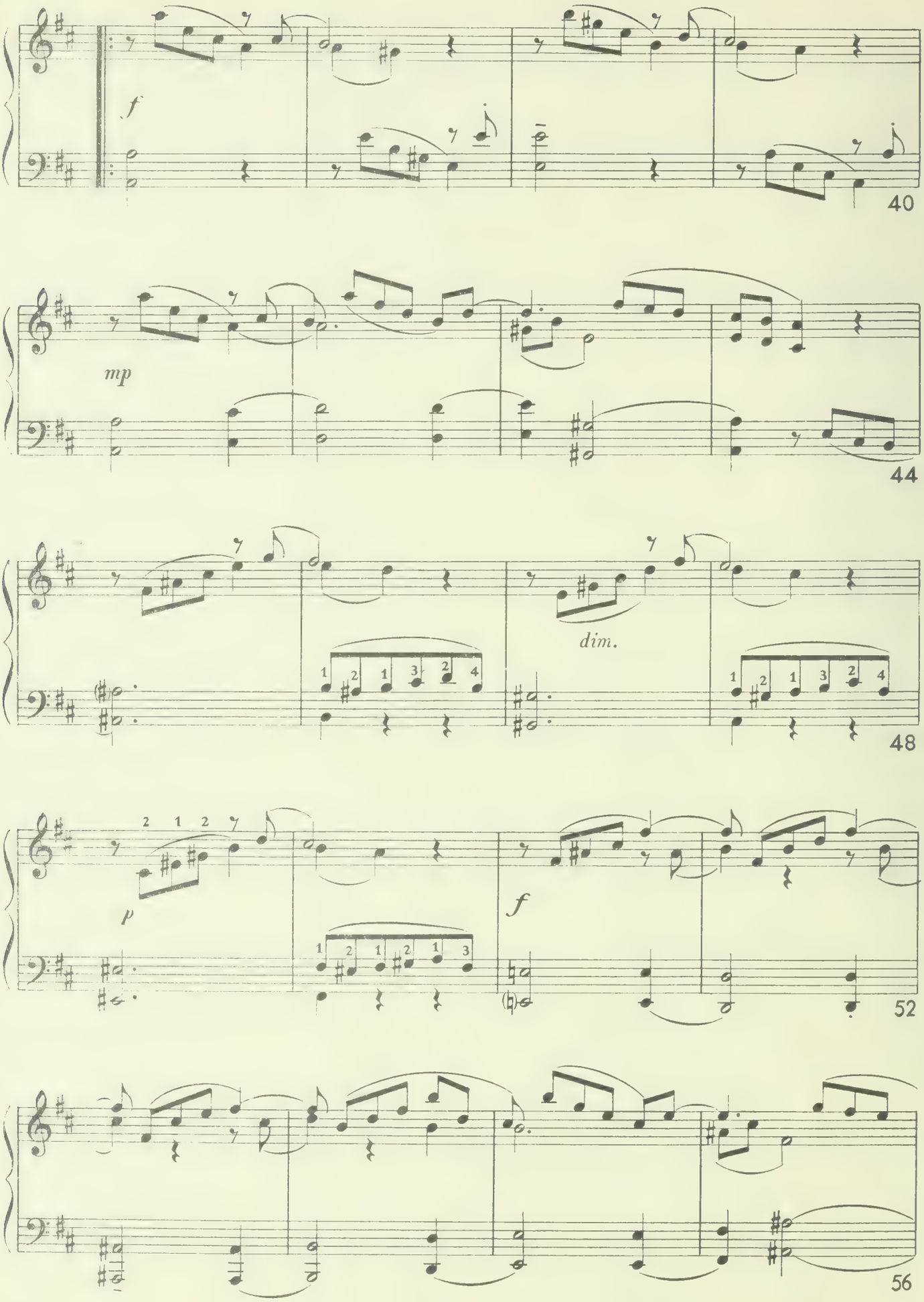

mf
20

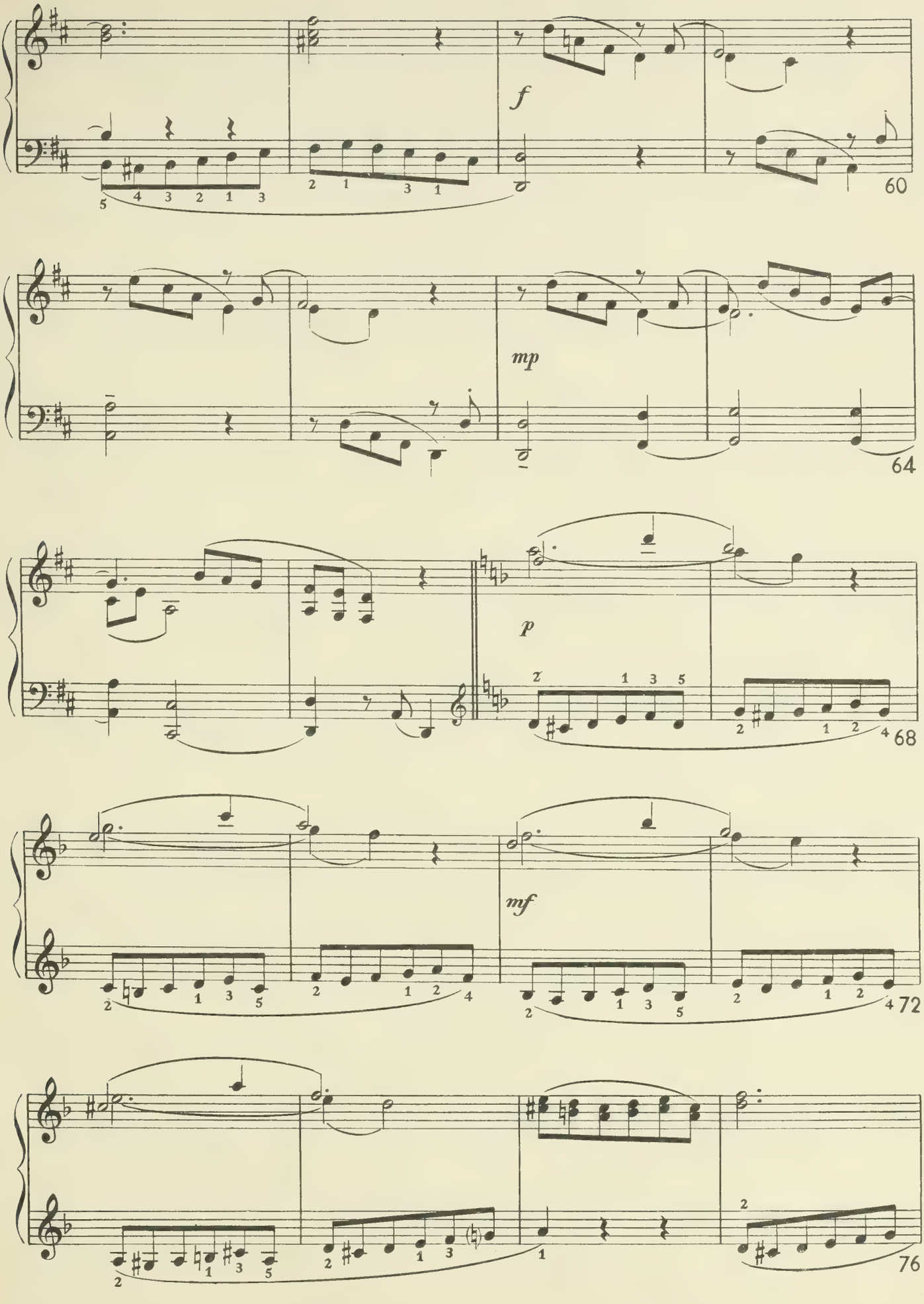

p
24

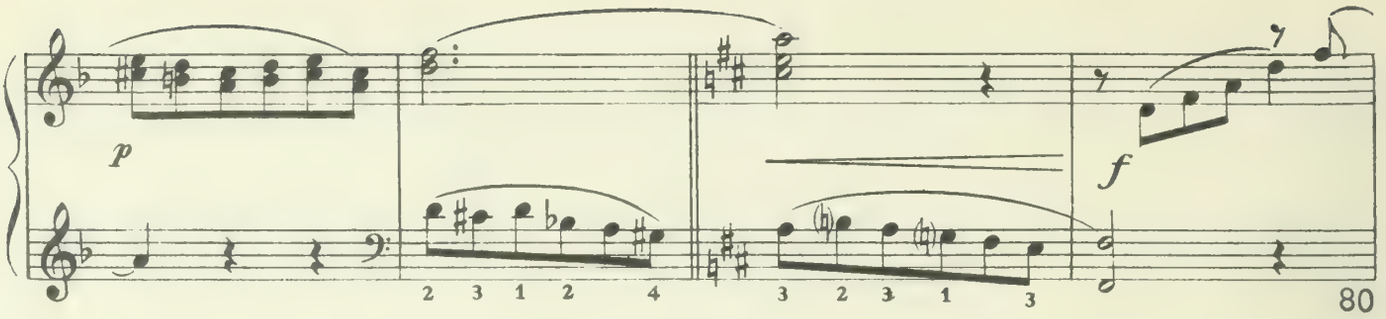

pp
28

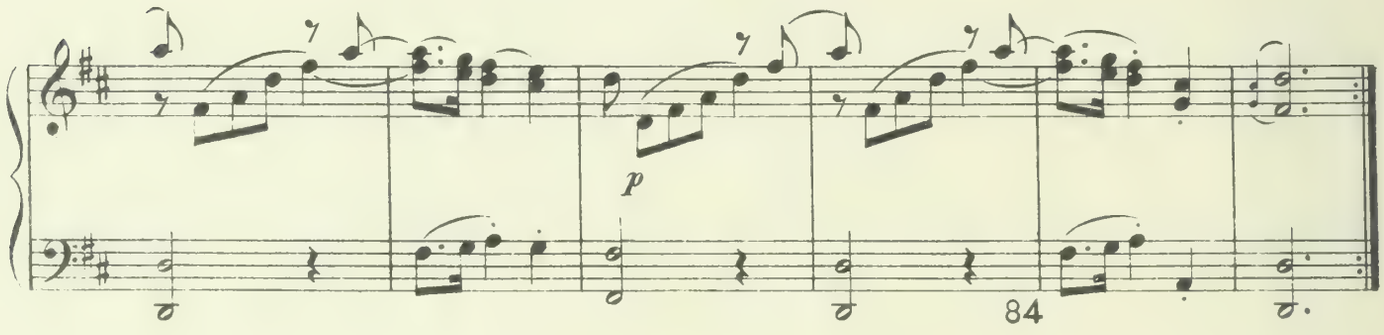

f
32

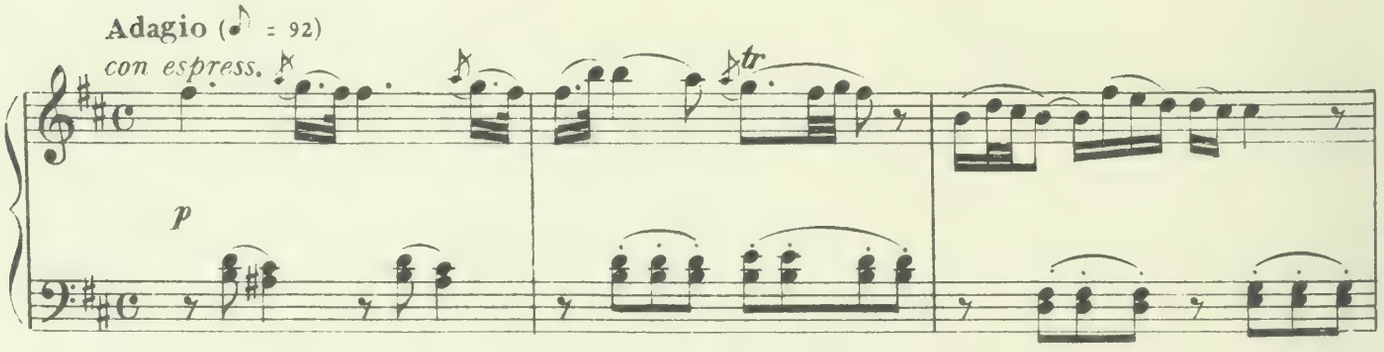

p
36

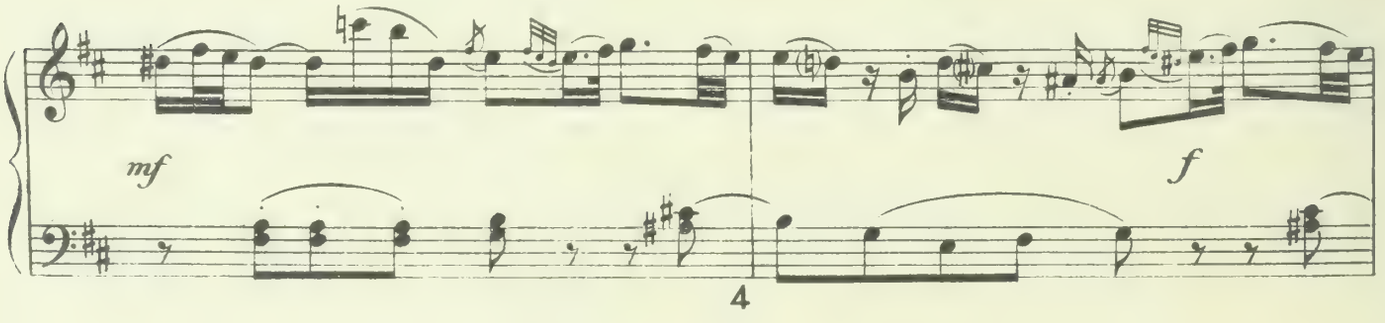

f
40
mp
44
dim.
48
p
f
52
56

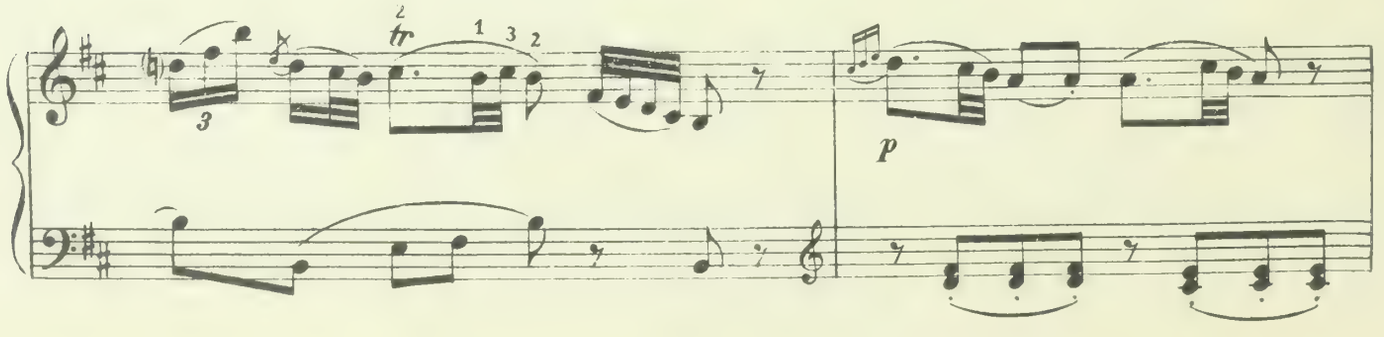

f
60
mp
64
p
68
mf
72
76

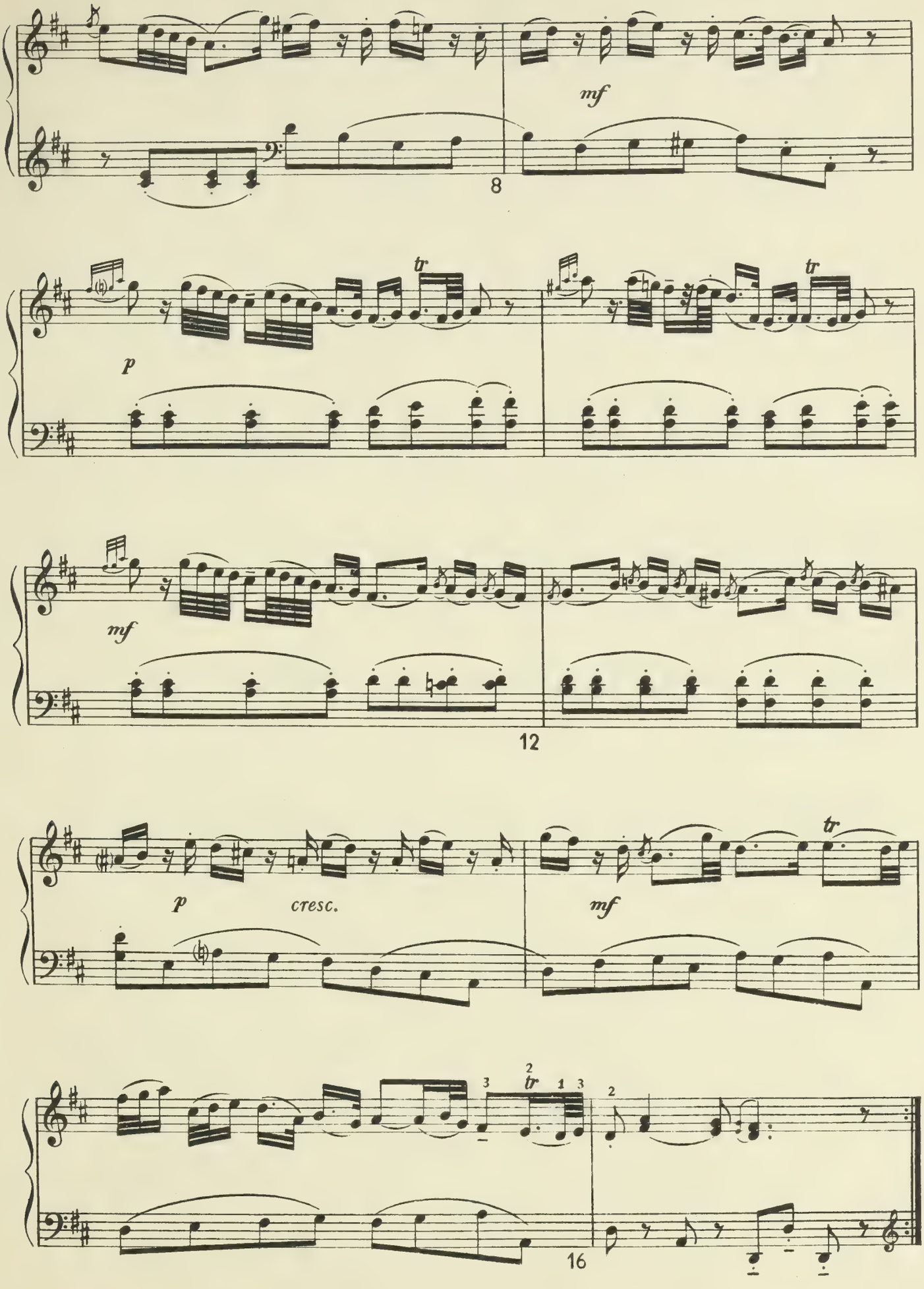

p
f
80

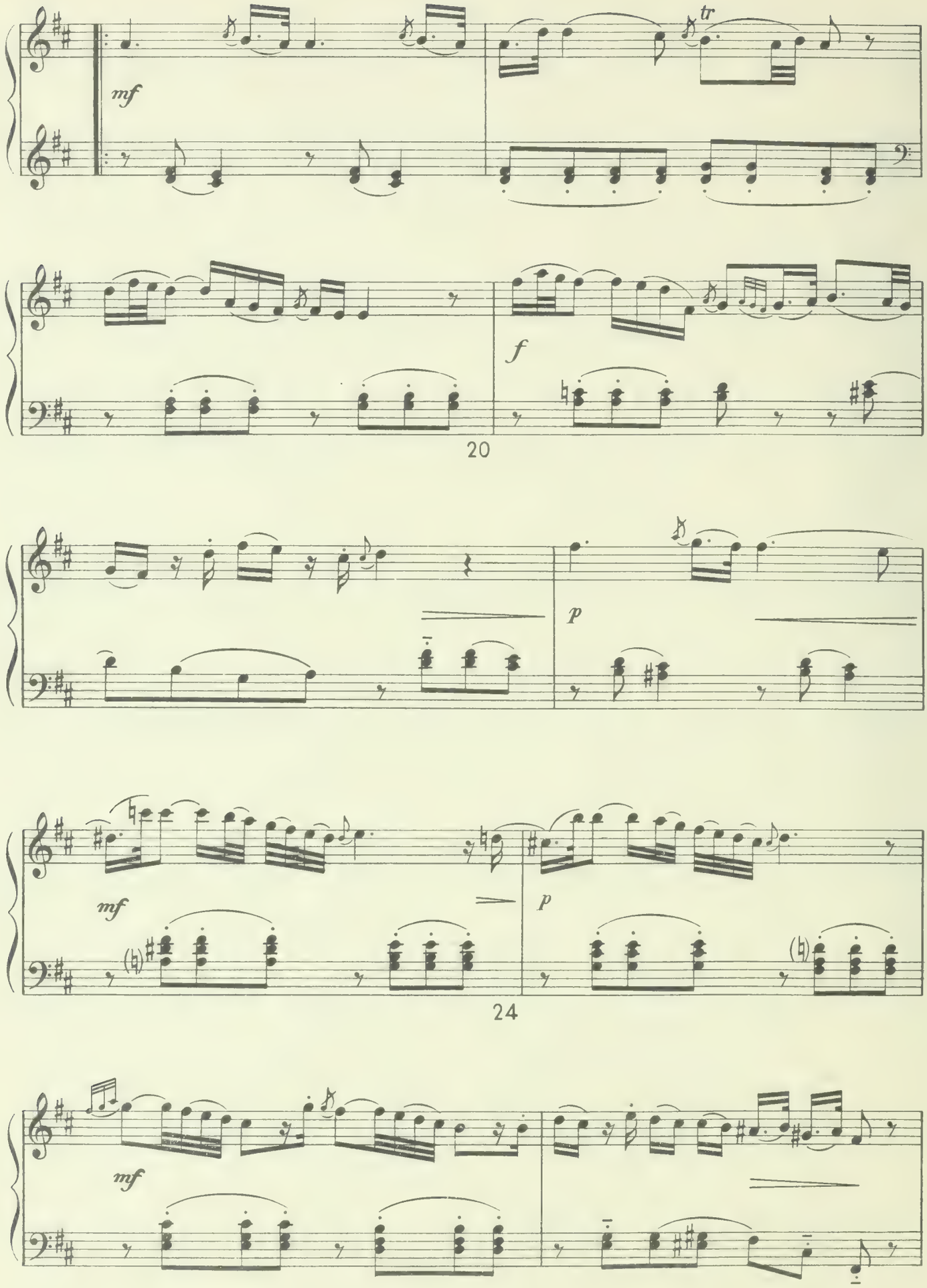

p
84

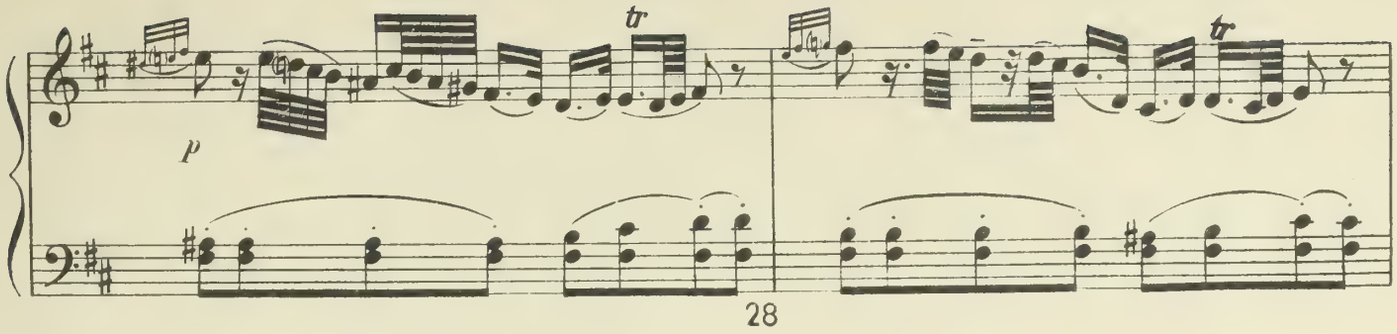

Adagio (♪ = 92)
con espress.
tr
p


mf
f
4

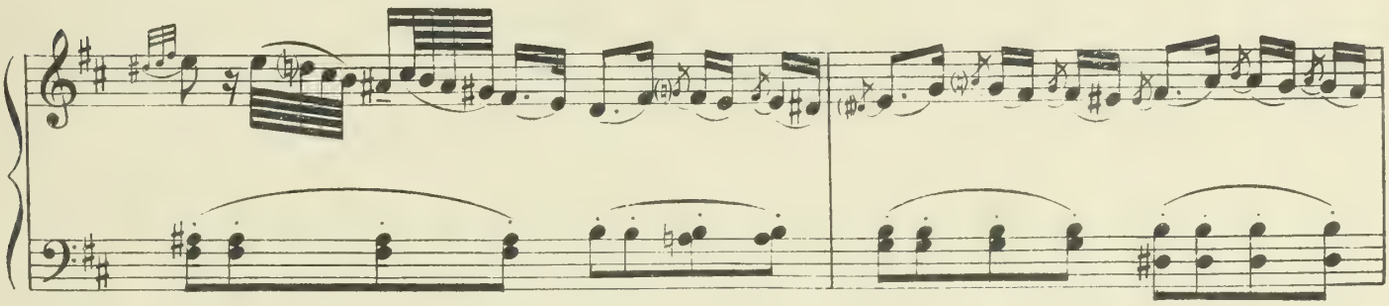

tr
p

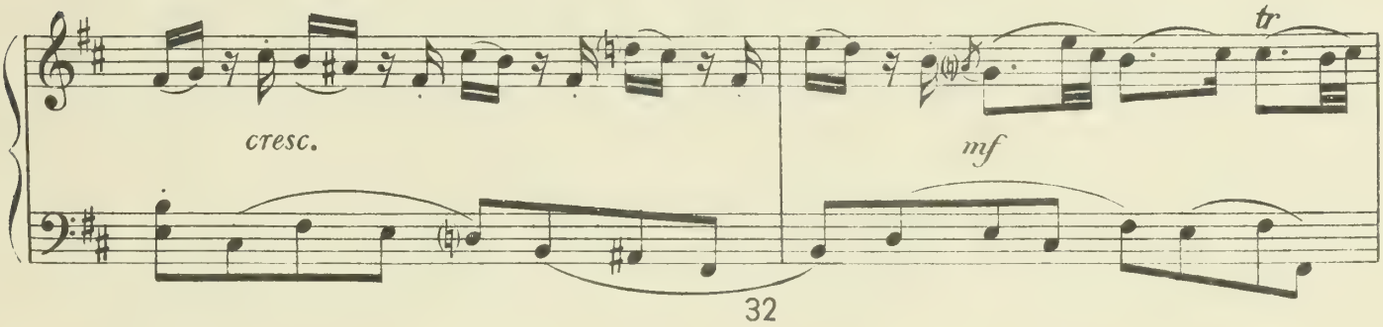

mf
8
tr
p
tr
mf
12
p
cresc.
mf
tr
2
tr
3
1
3
2
16


mf
tr
f
20
p
mf
p
24
mf

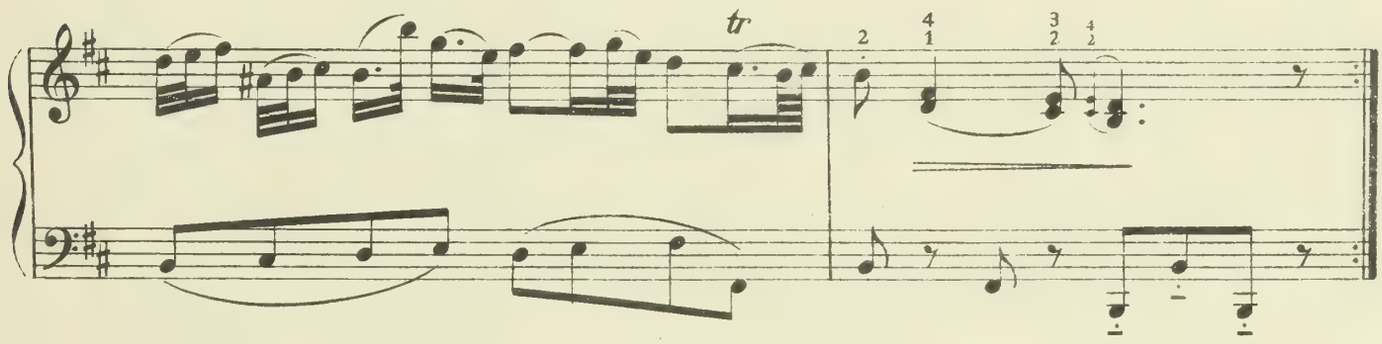


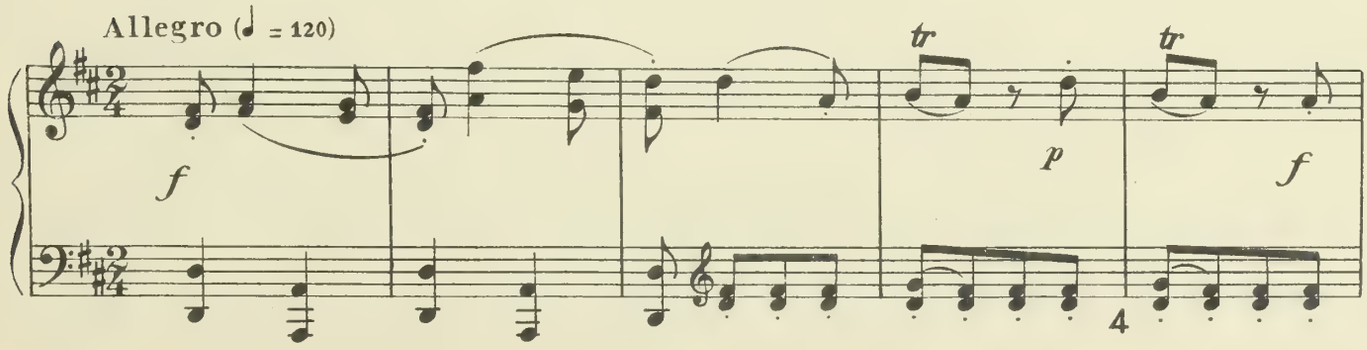
28

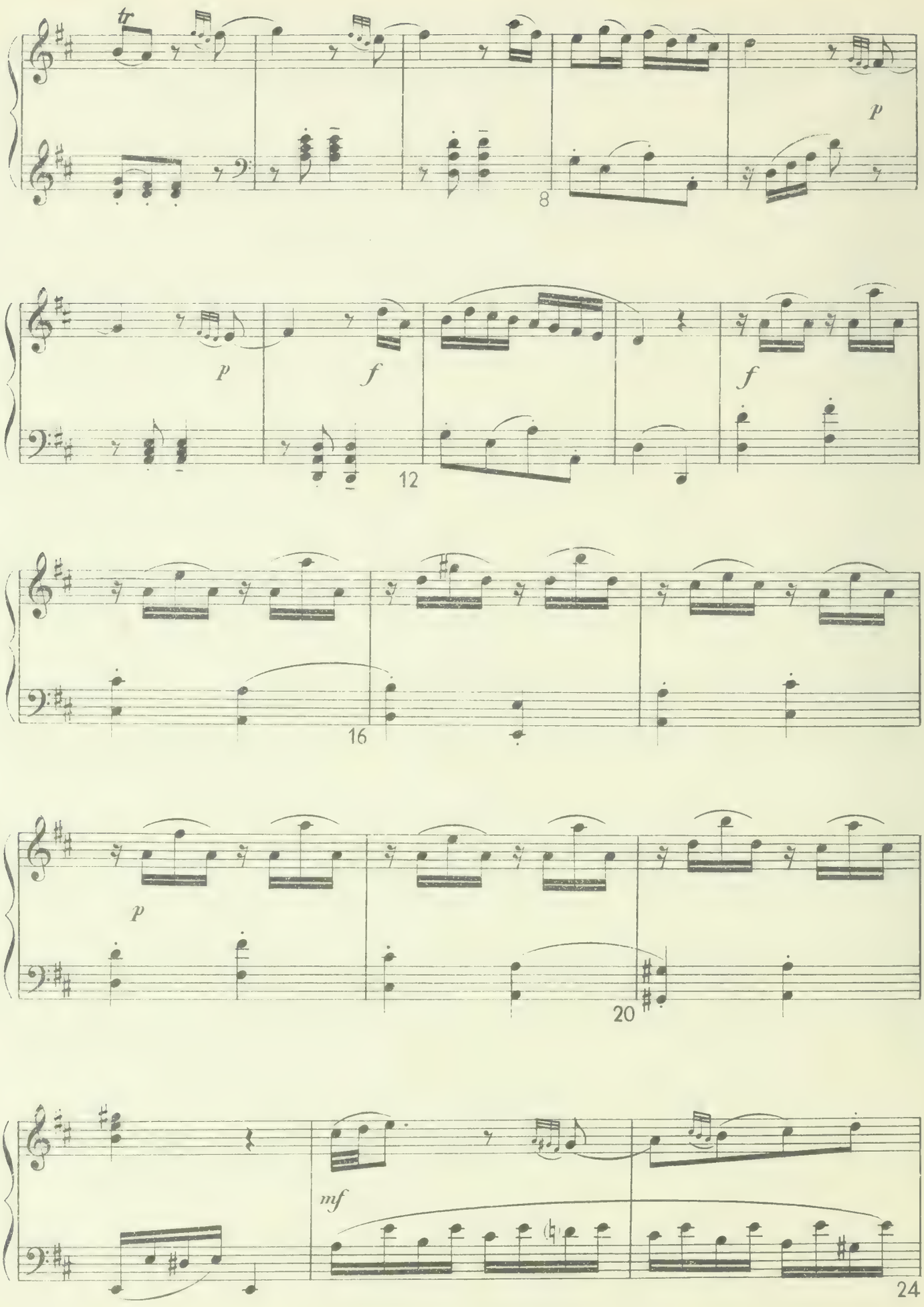


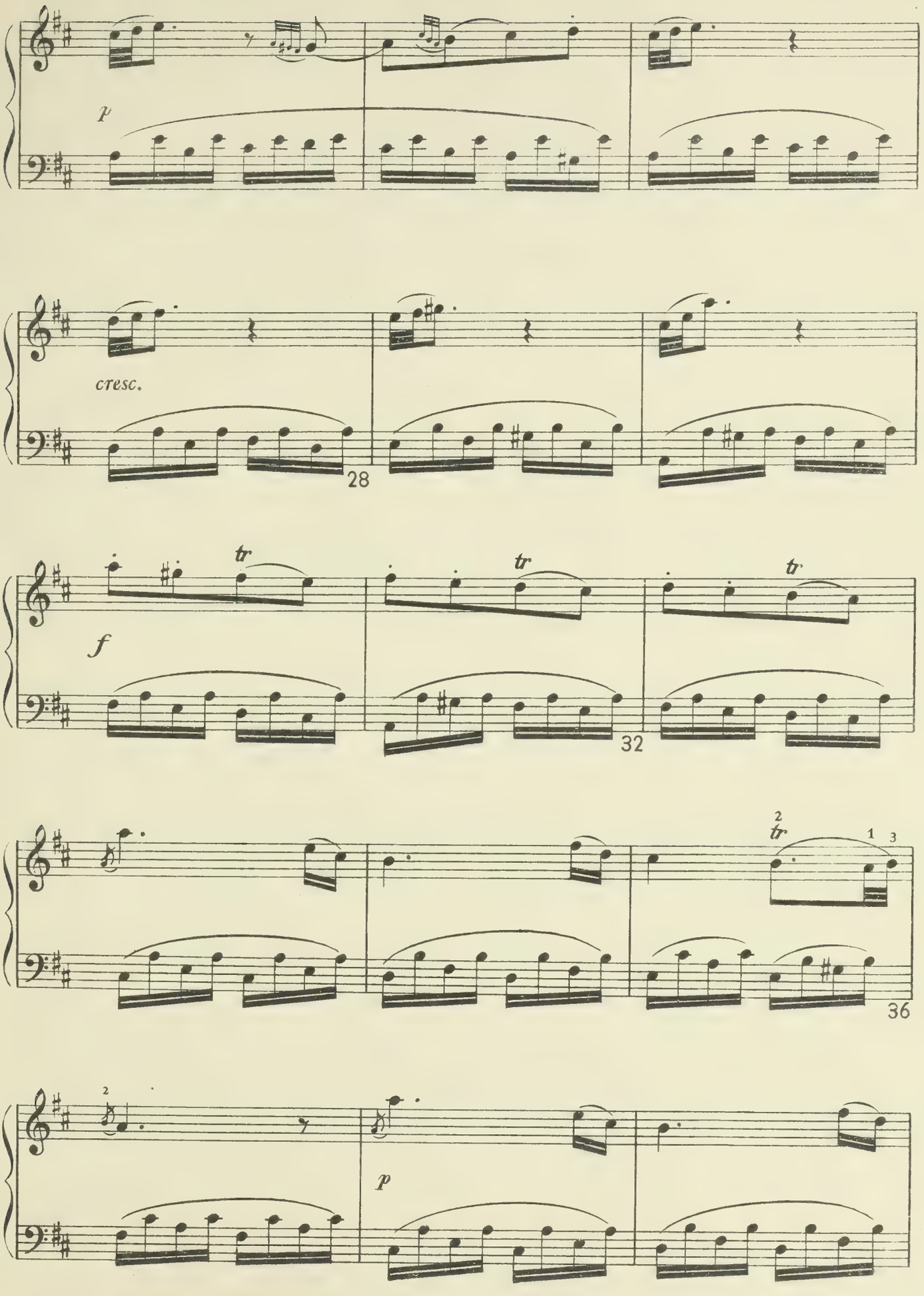


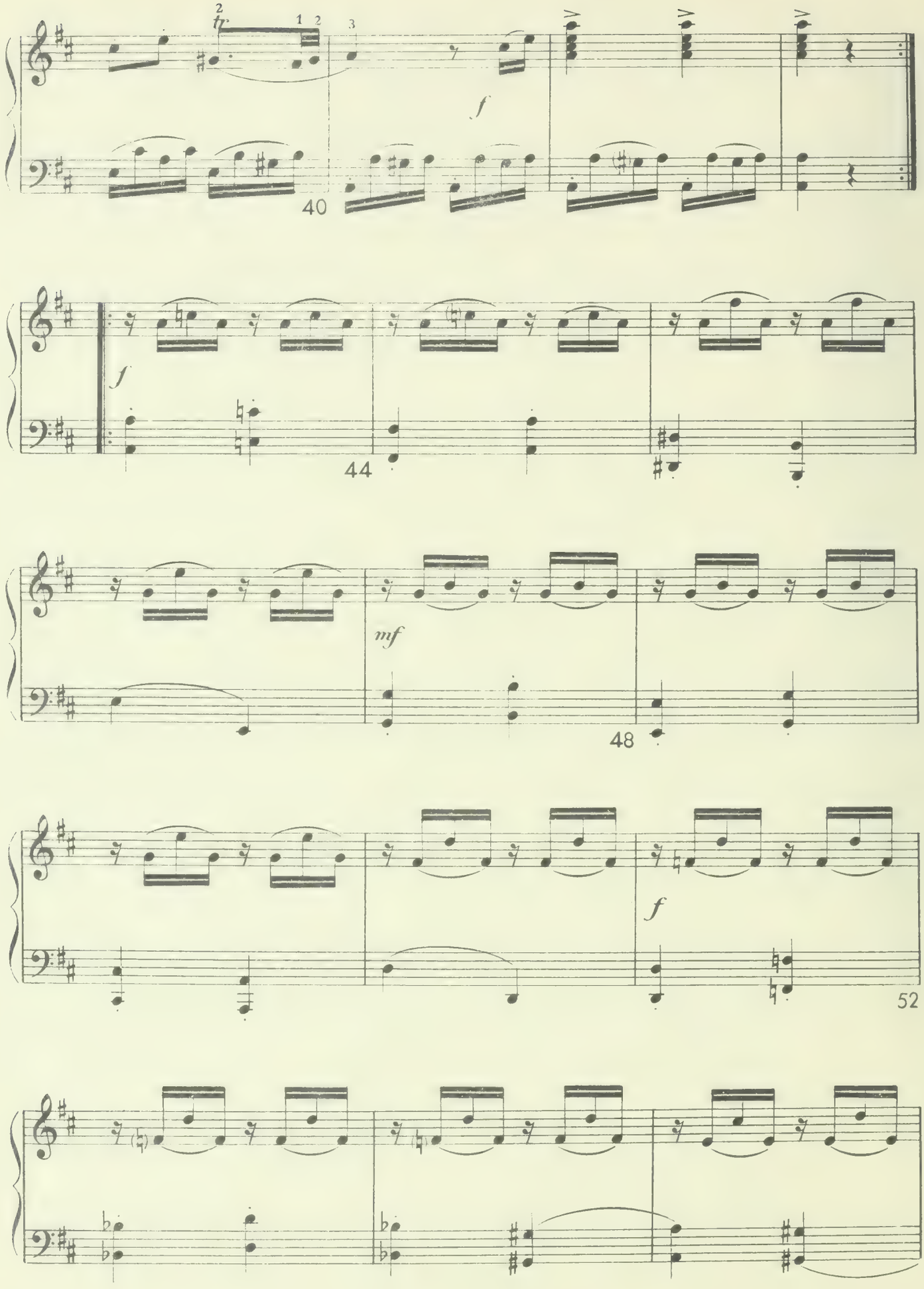
32

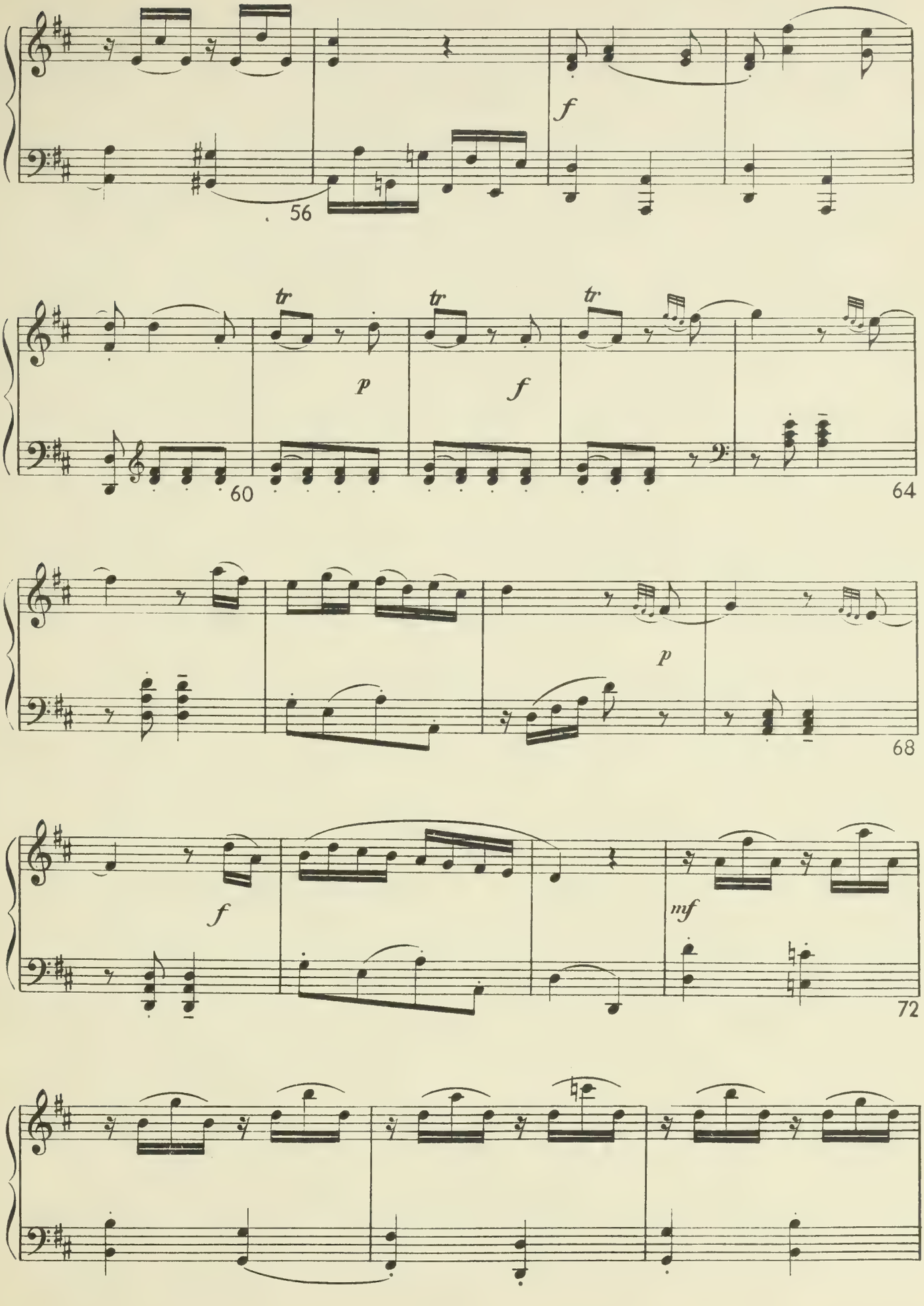


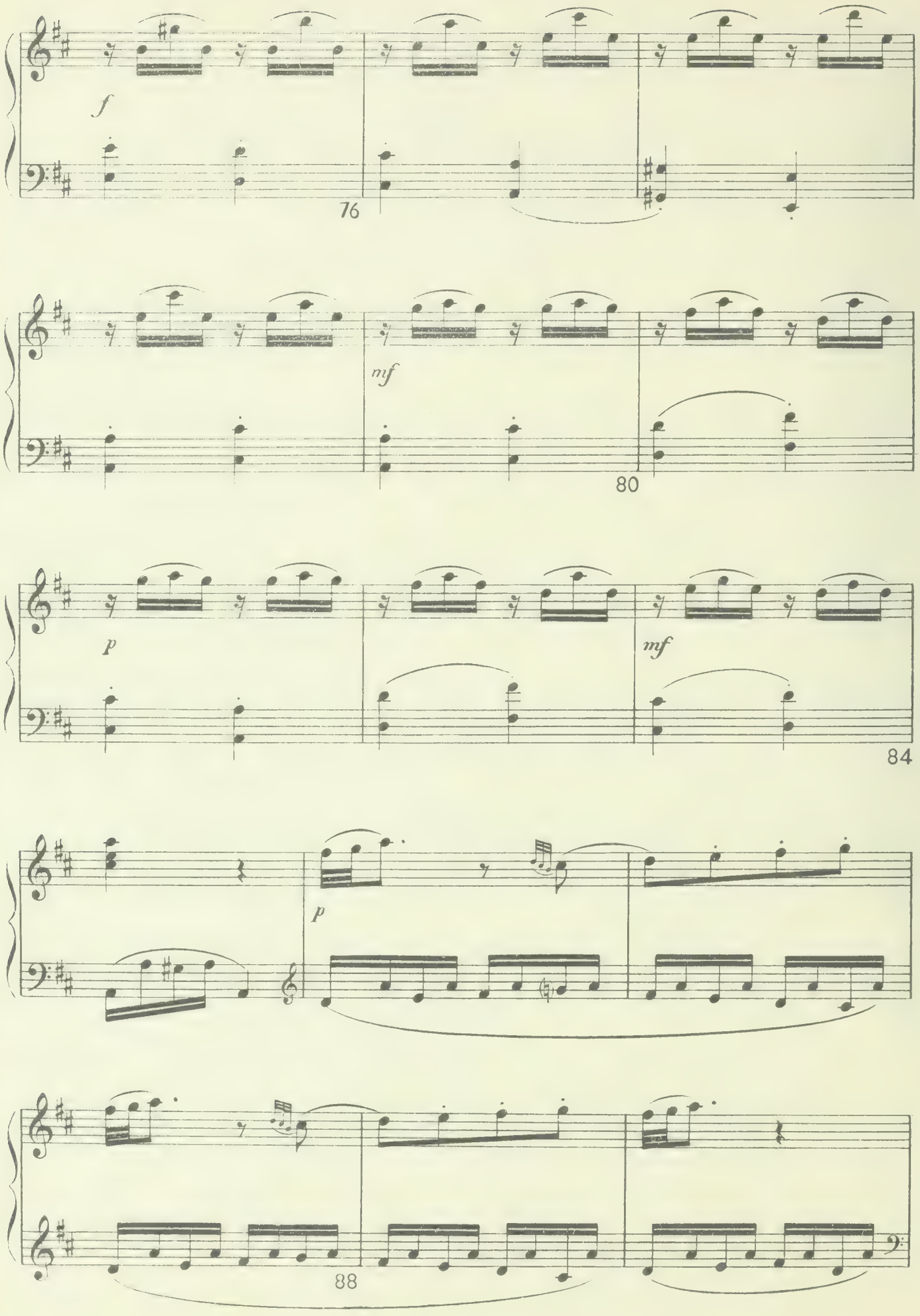


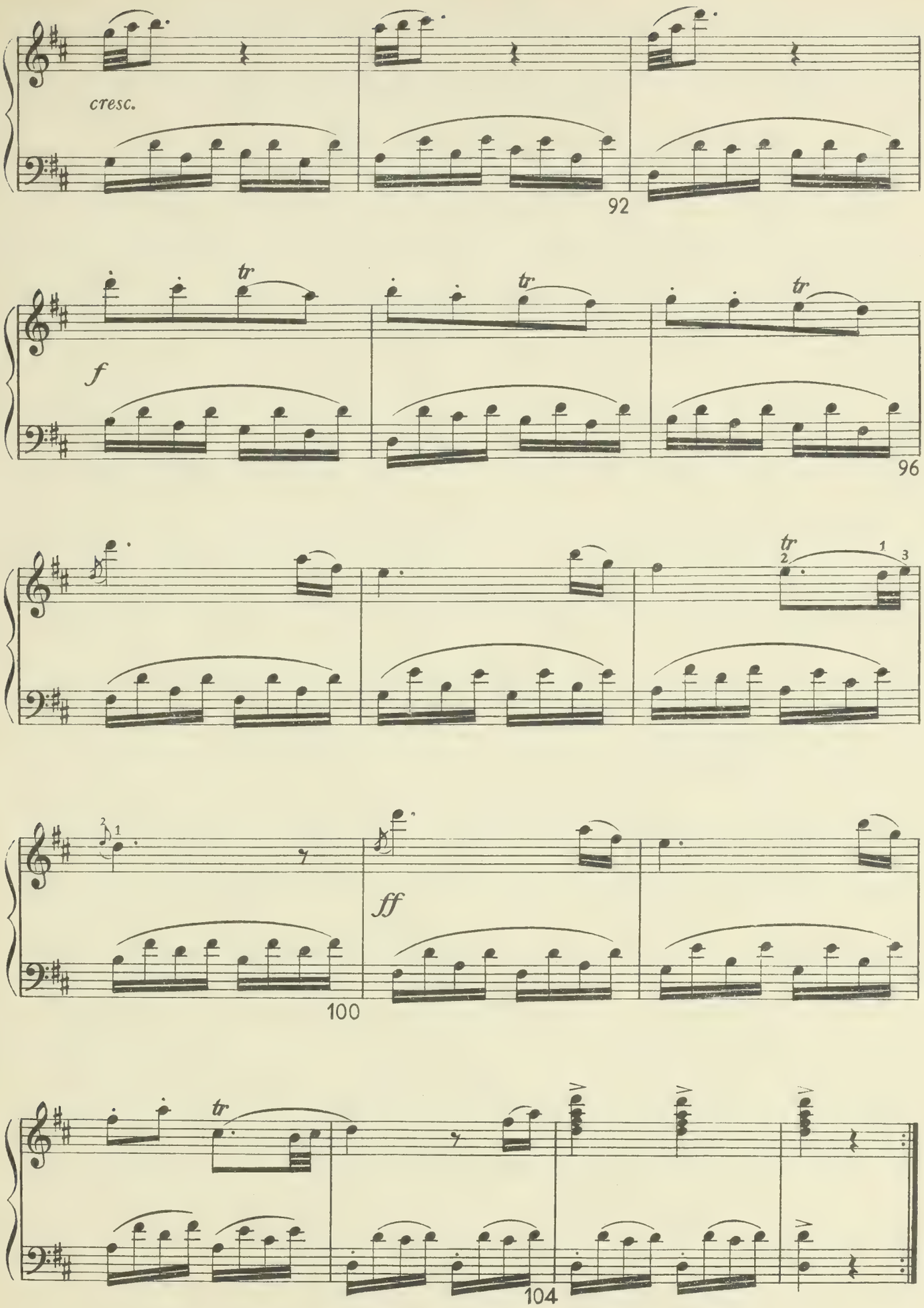

p
8
p
f
f
12
16
p
20
mf
24


p
cresc.
28
tr
tr
tr
f
32
2
tr
1
3
36
2
p


40
44
48
52

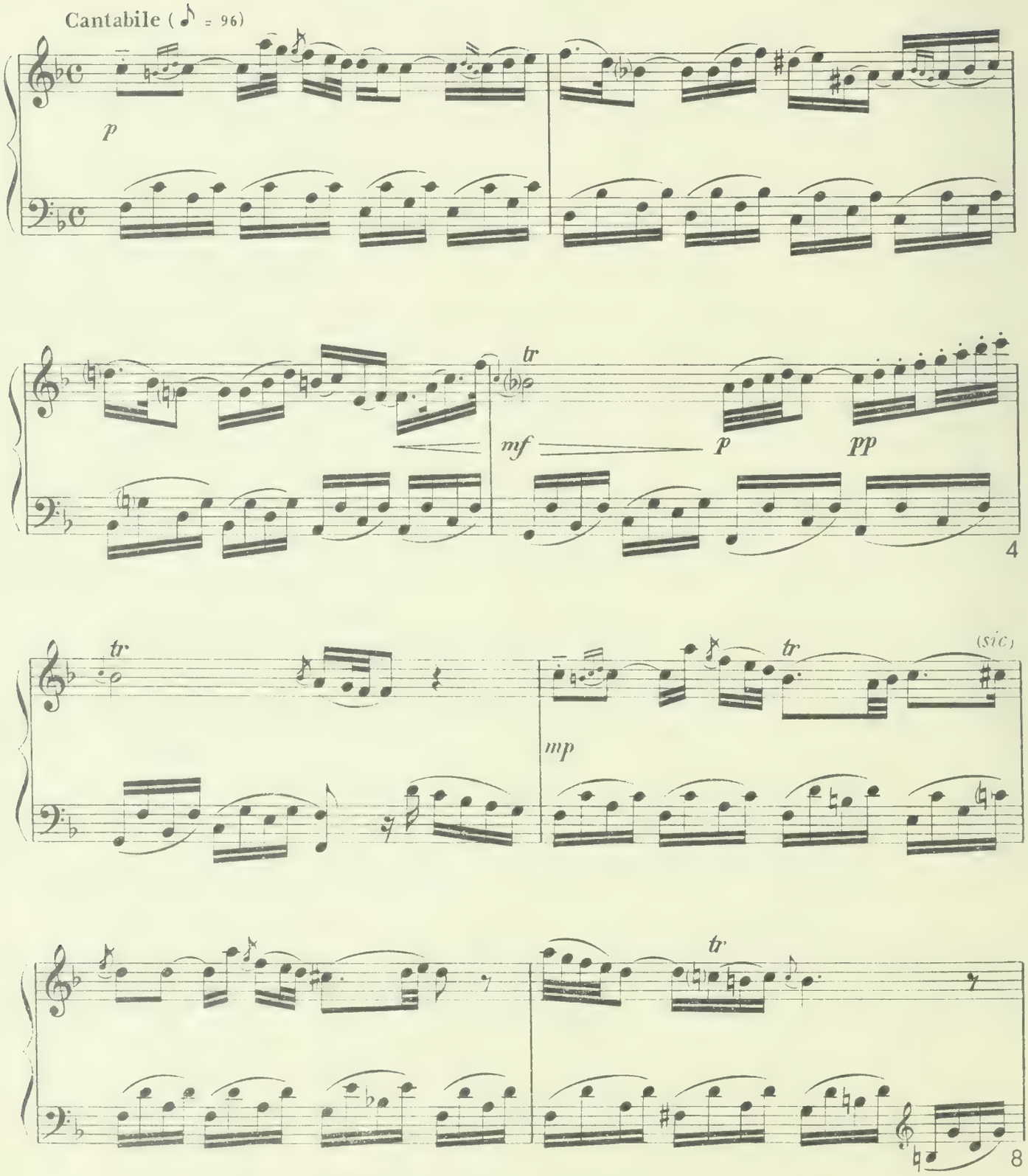

56
f
tr
p
tr
f
tr
60
64
p
68
f
mf
72

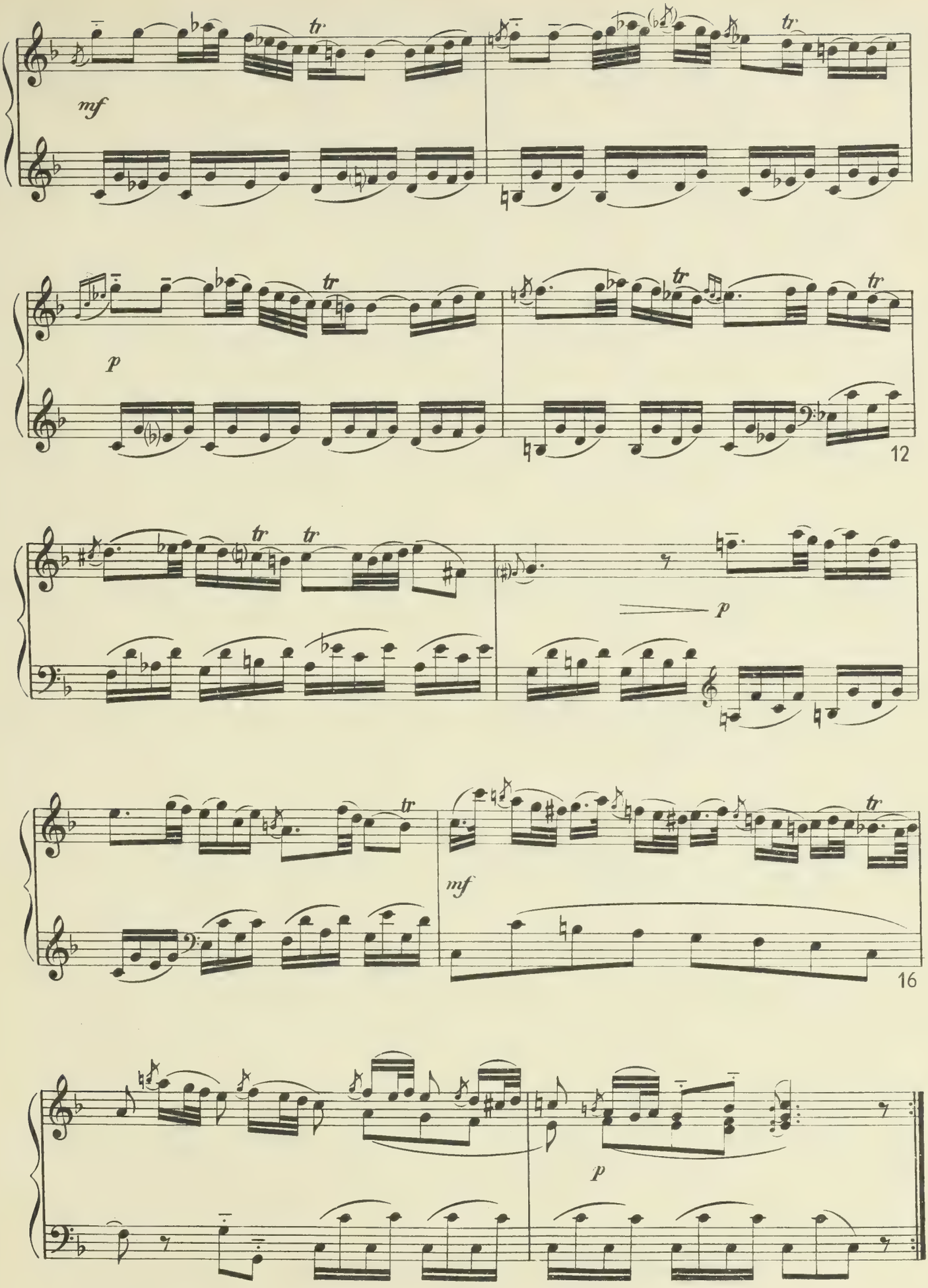

f
76
mf
80
p
mf
84
p
88

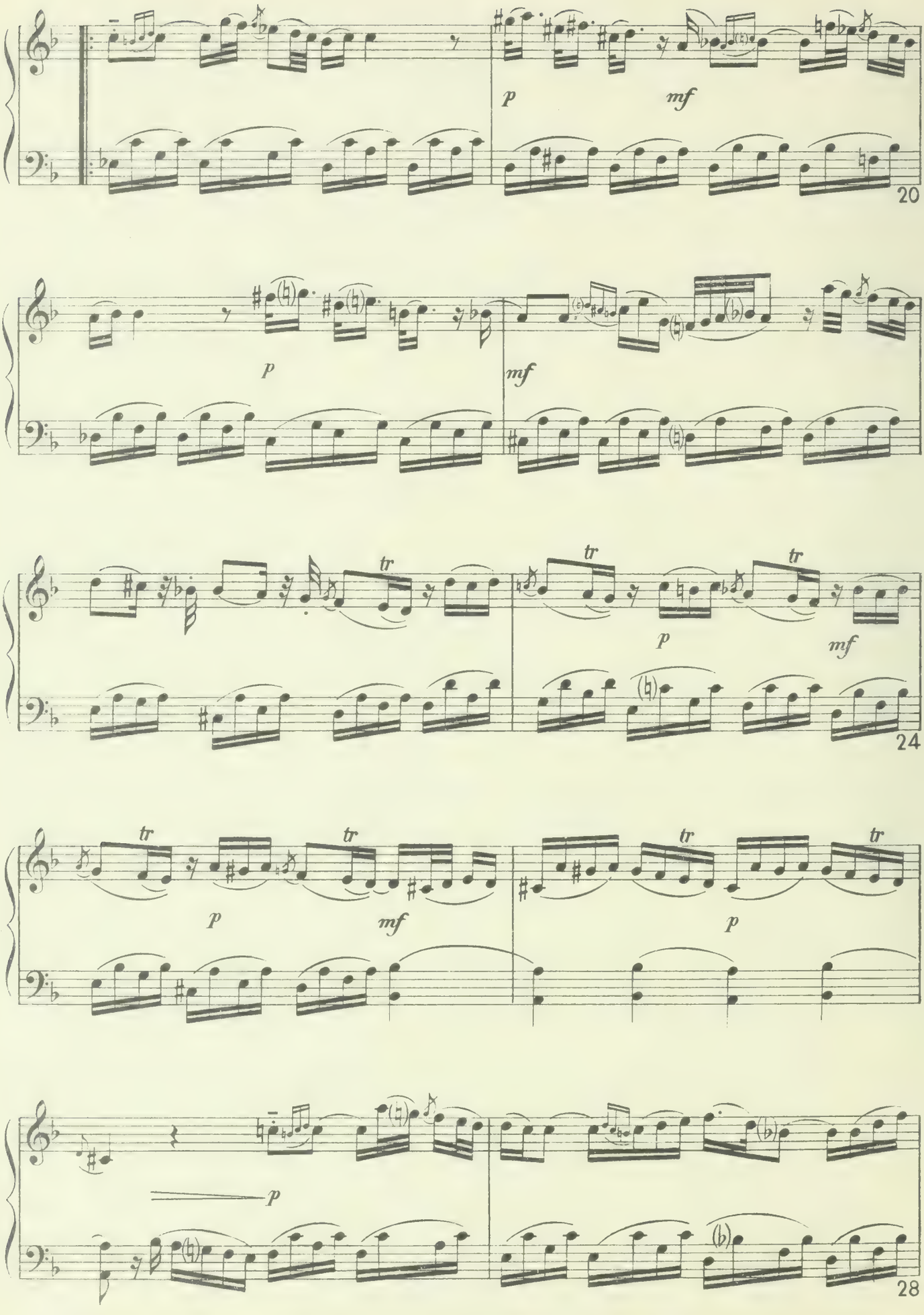

cresc.
92
tr
tr
tr
f
96
tr
2
1
3
2
1
ff
100
tr
104

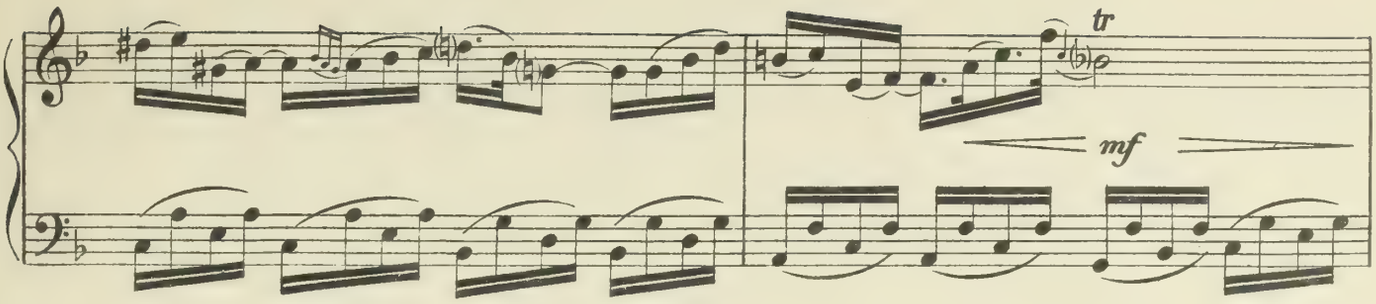
SONATA VII

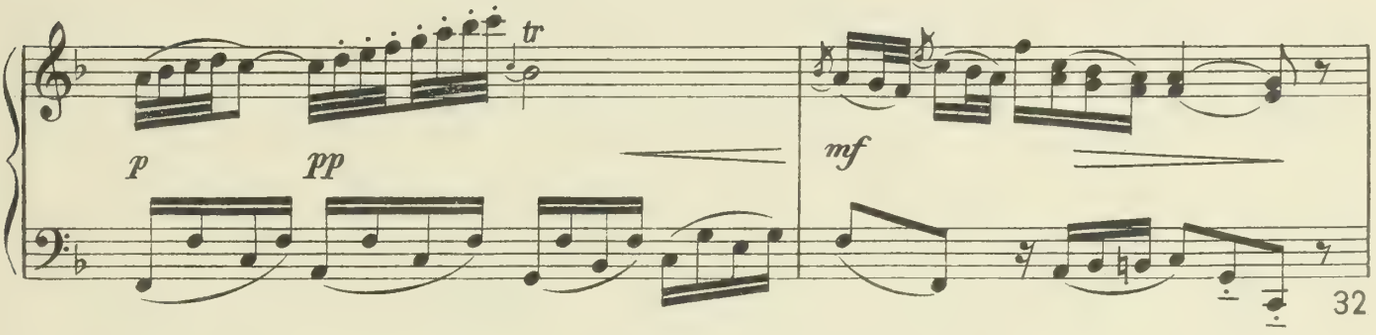
(Fa maggiore)

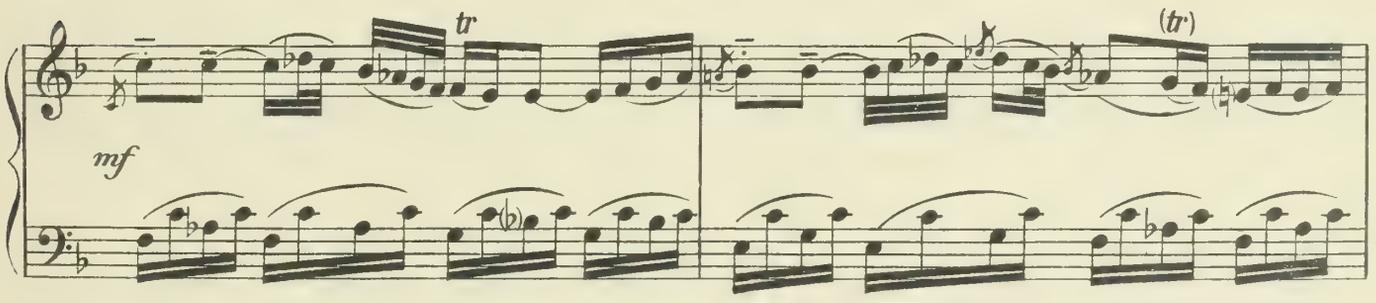


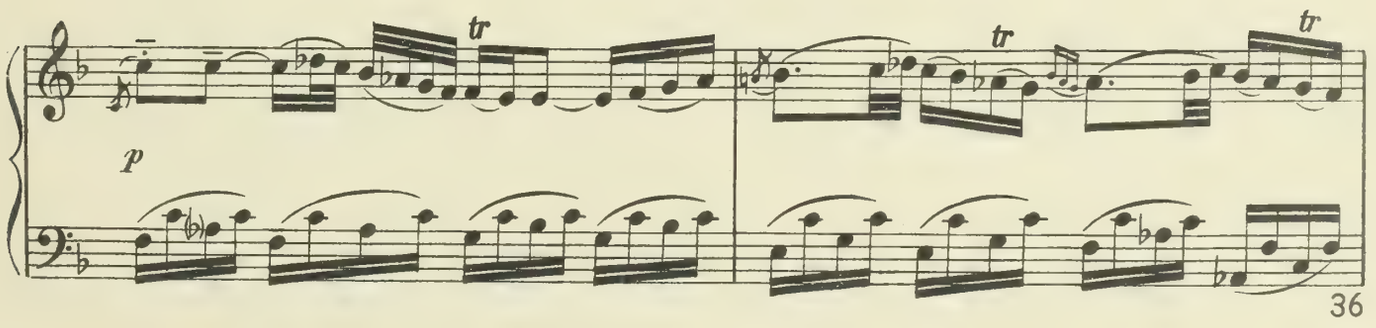

mf
tr
p
12
16

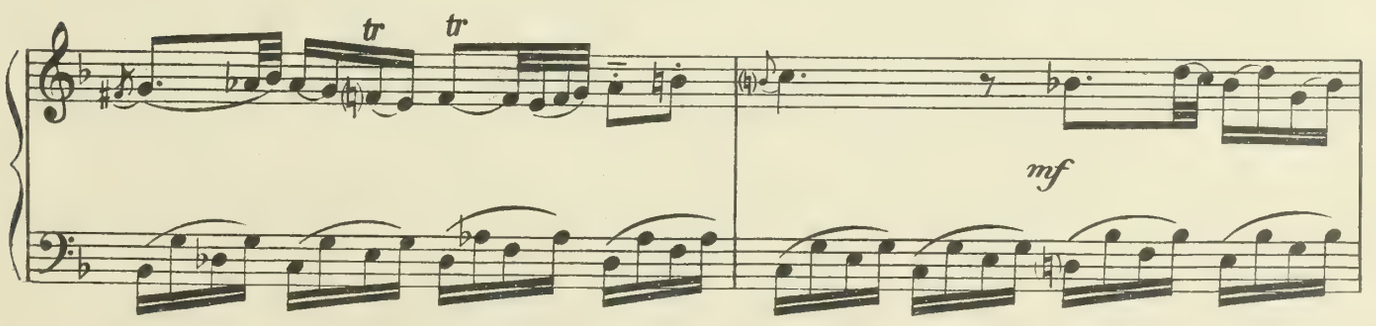

p
mf
20
p
mf
tr
tr
tr
p
mf
24
tr
tr
tr
tr
p
mf
p
p
28

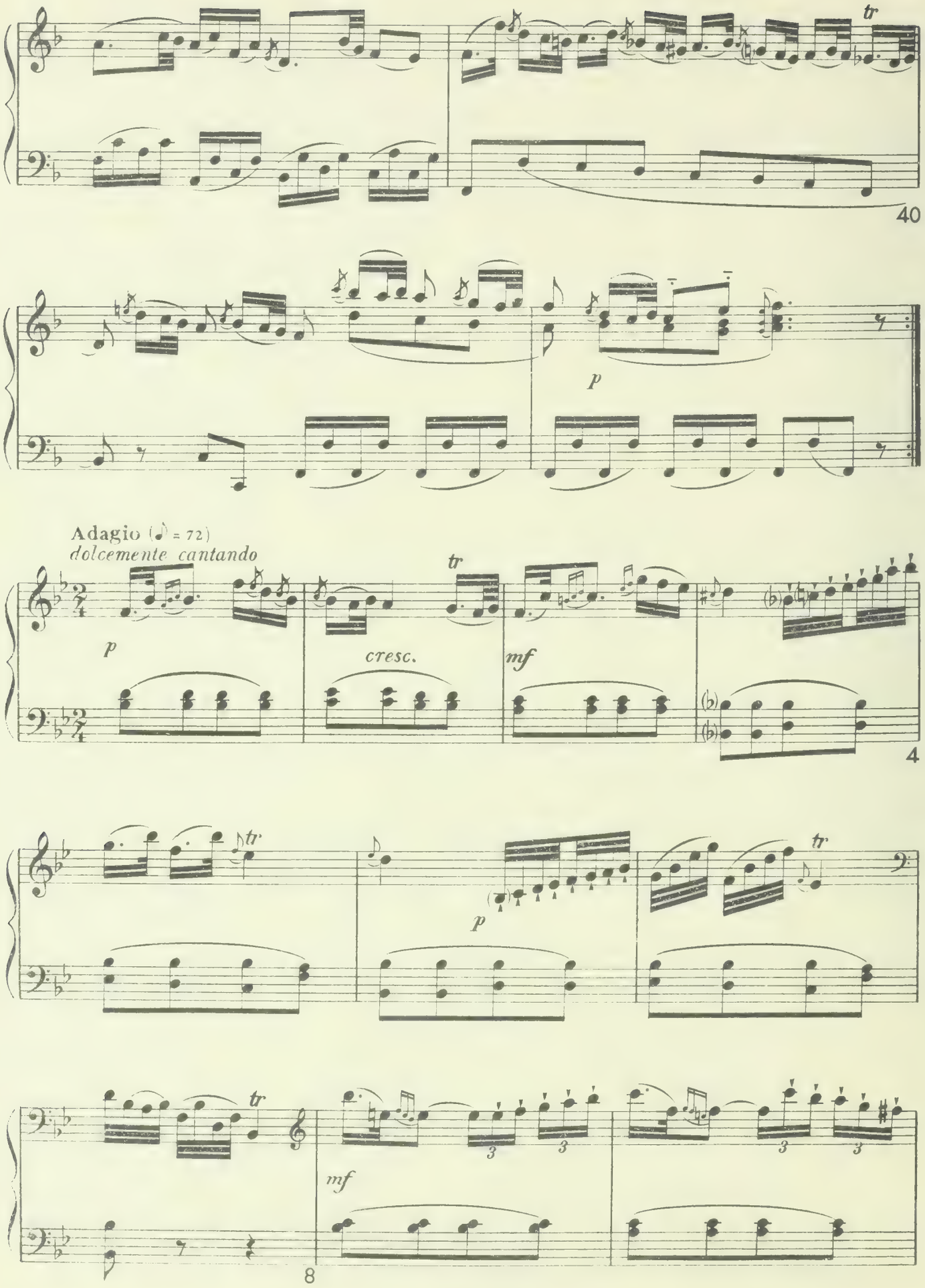

tr
mf

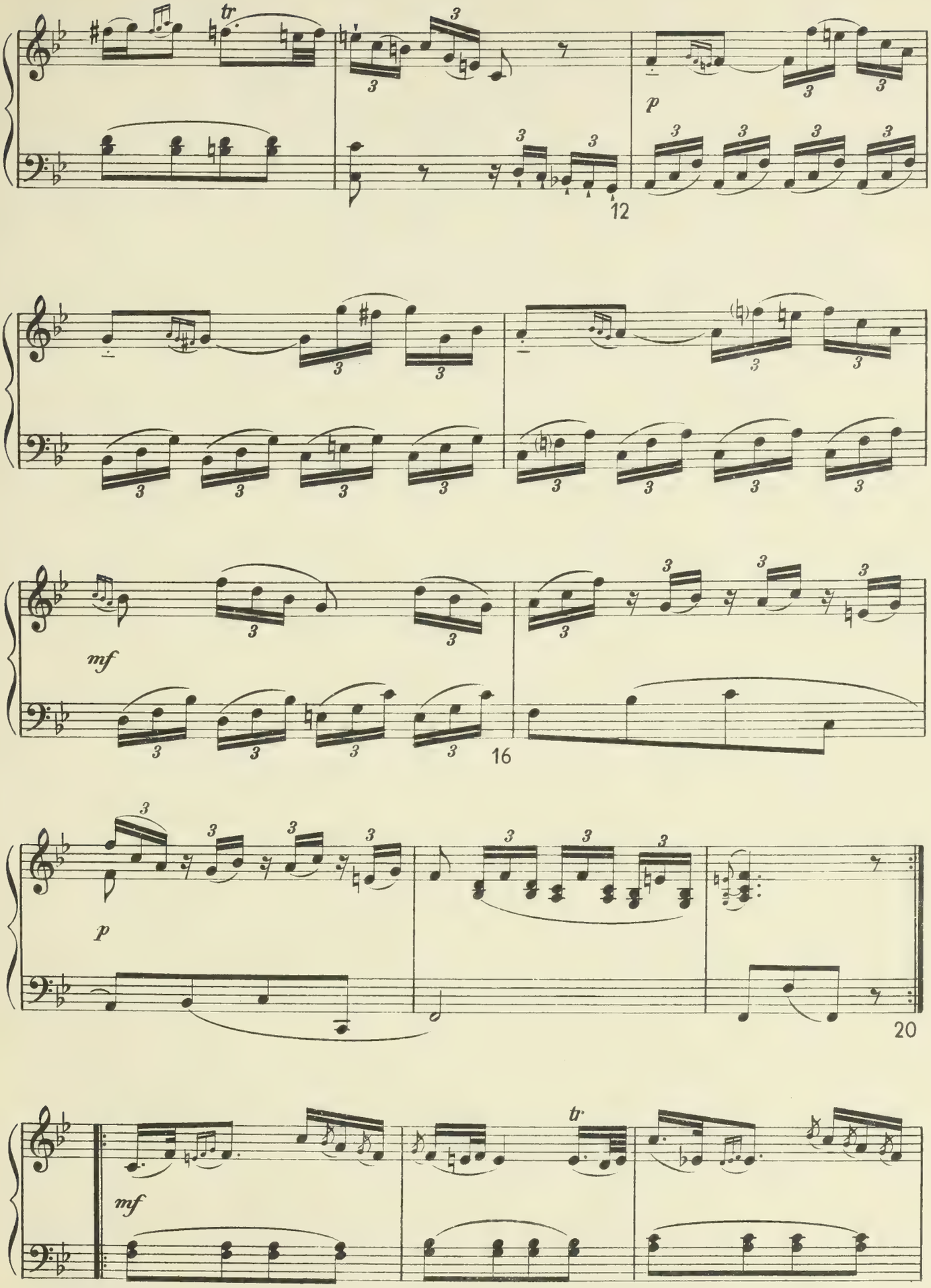

tr
p
pp
mf
32

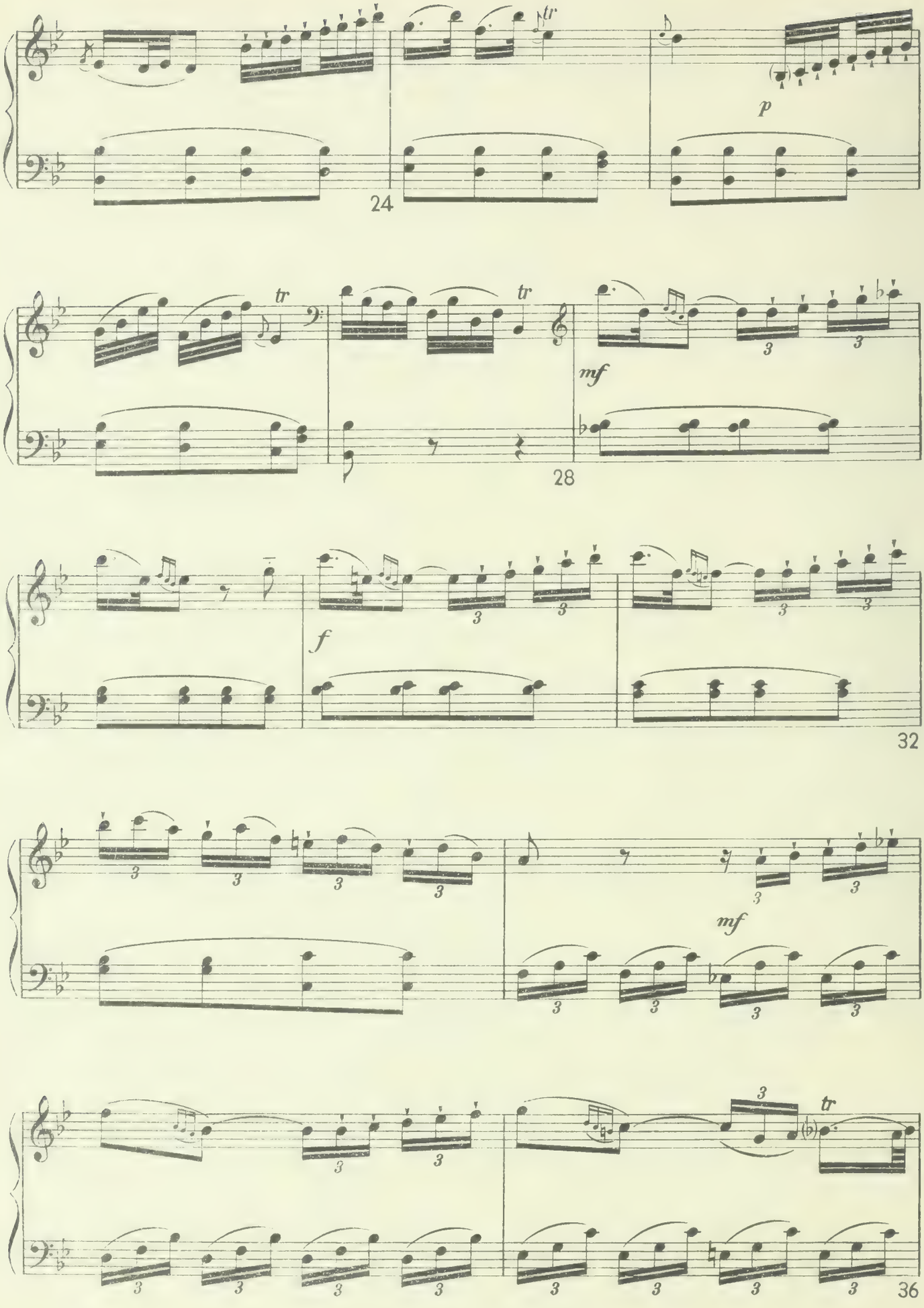

tr
(tr)
mf

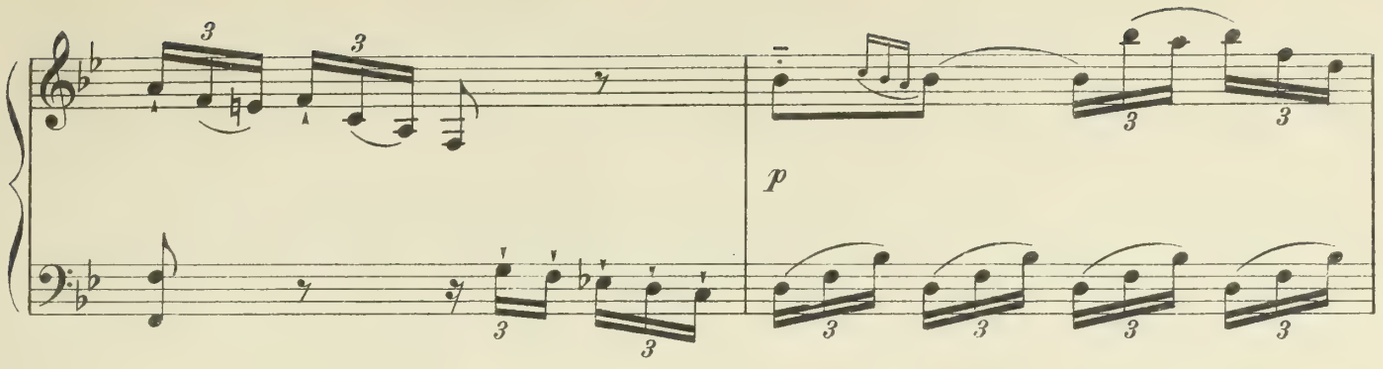

tr
tr
tr
p
36

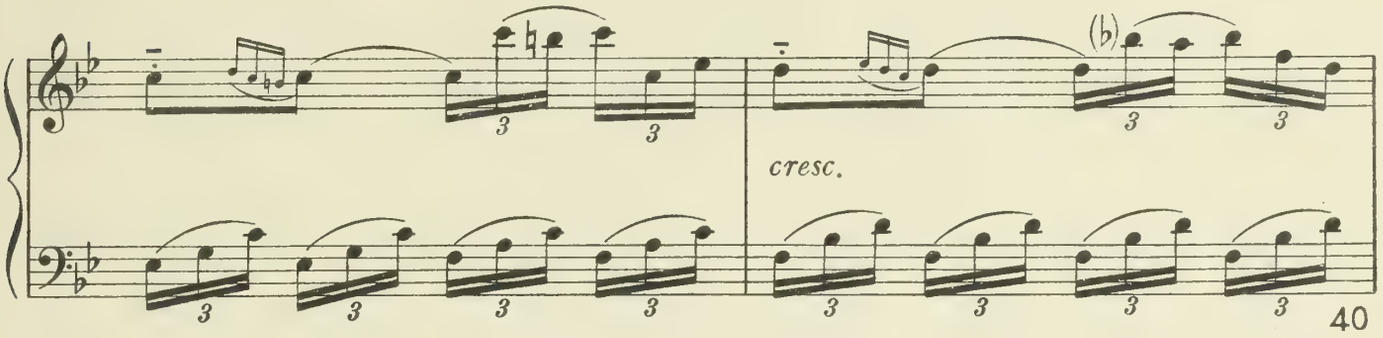

tr
tr
mf

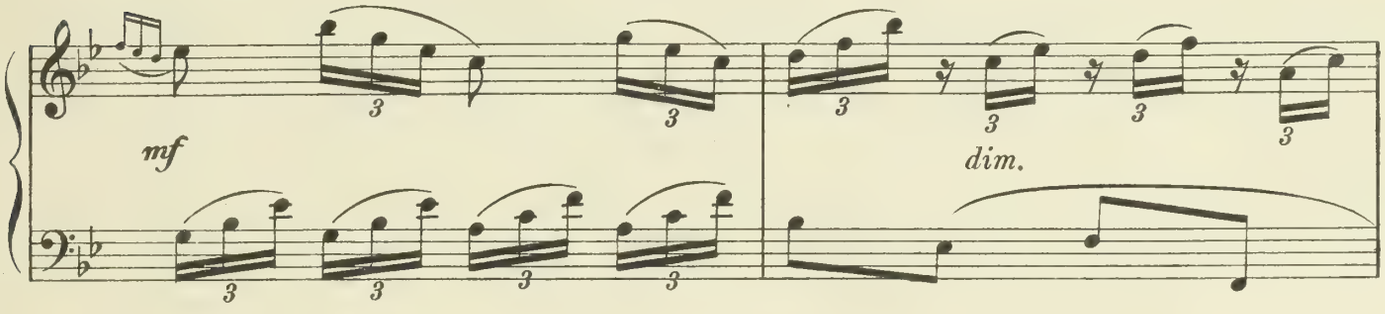

tr
40
p
Adagio (♪ = 72)
dolcemente cantando
tr
p
cresc.
mf
4
tr
tr
p
tr
tr
mf
3
3
3
3
8

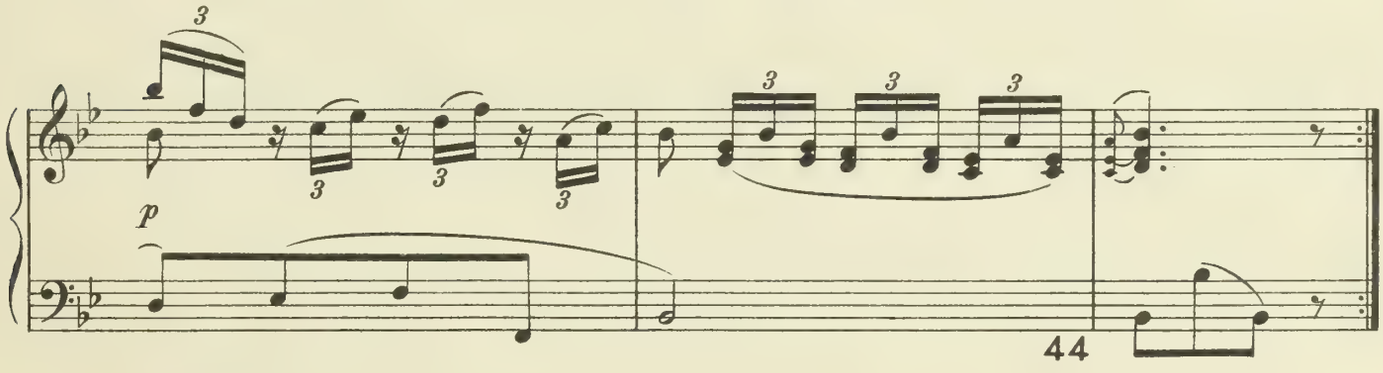

tr
12
p
16
mf
20
p
mf
tr

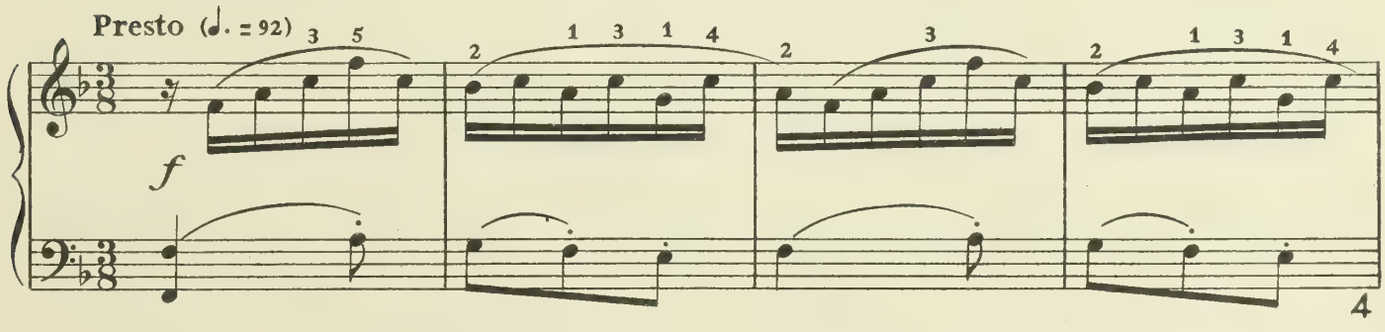

tr
p
24
tr
tr
mf
28
f
32
mf
36

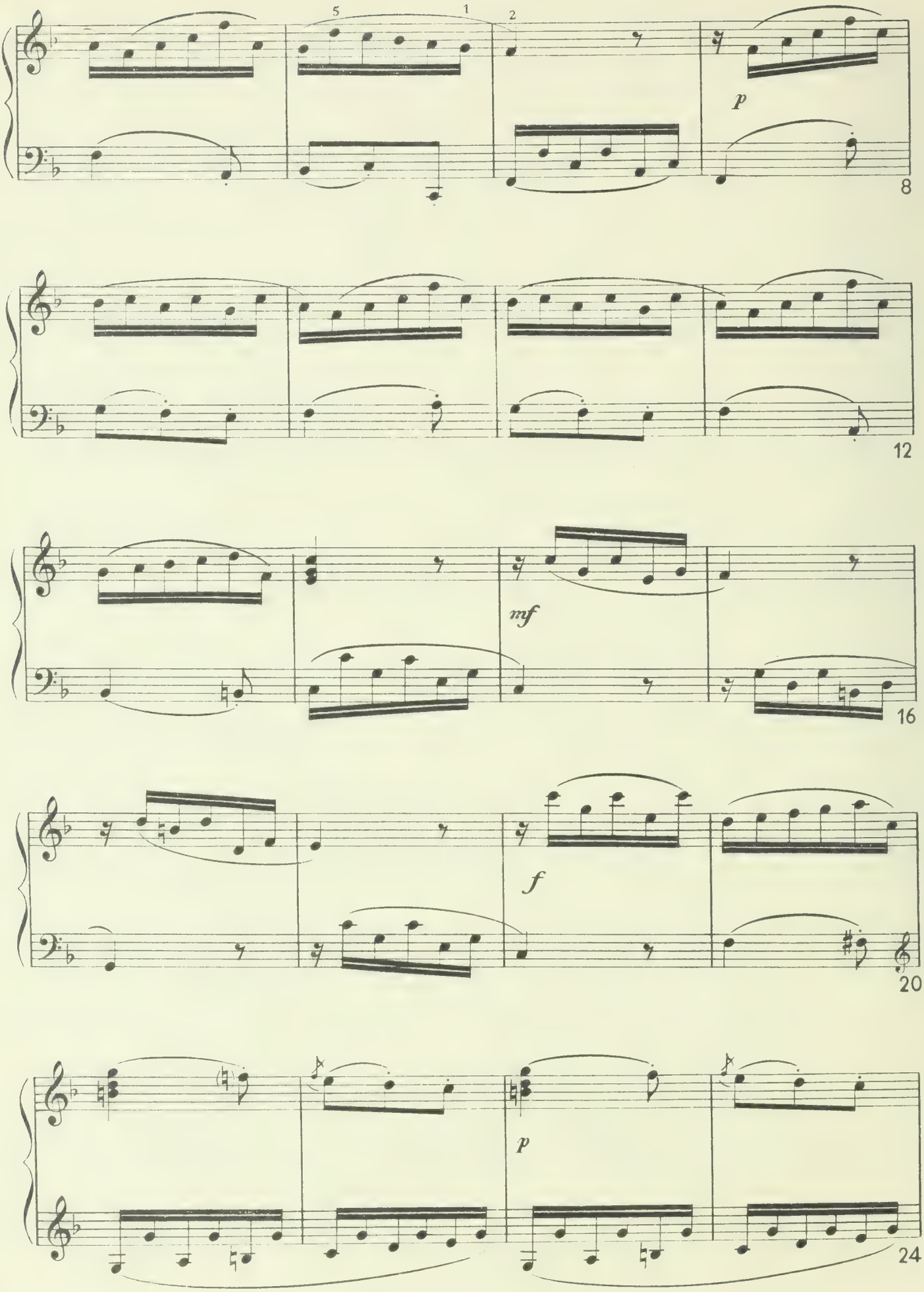

p

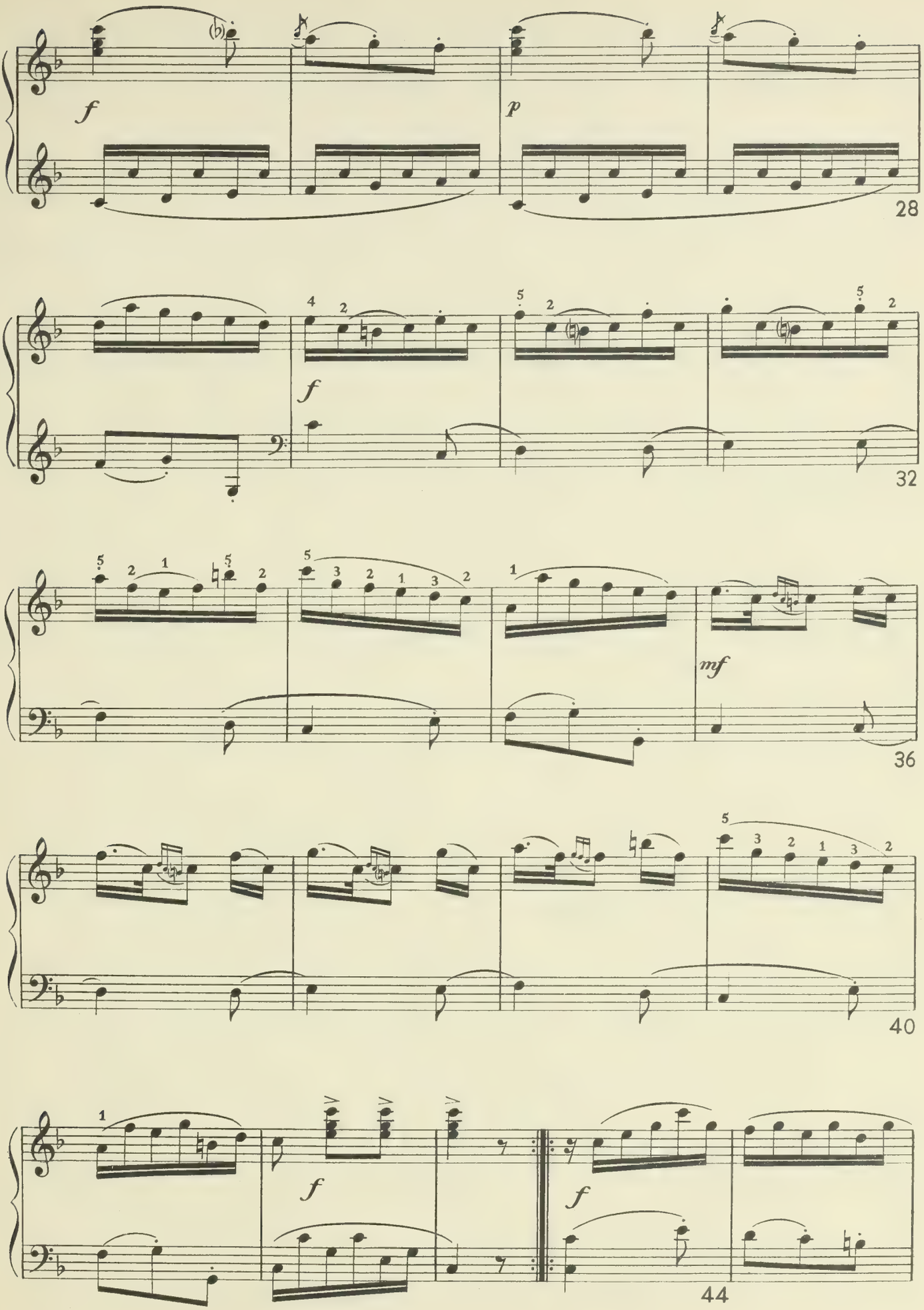

cresc.
40

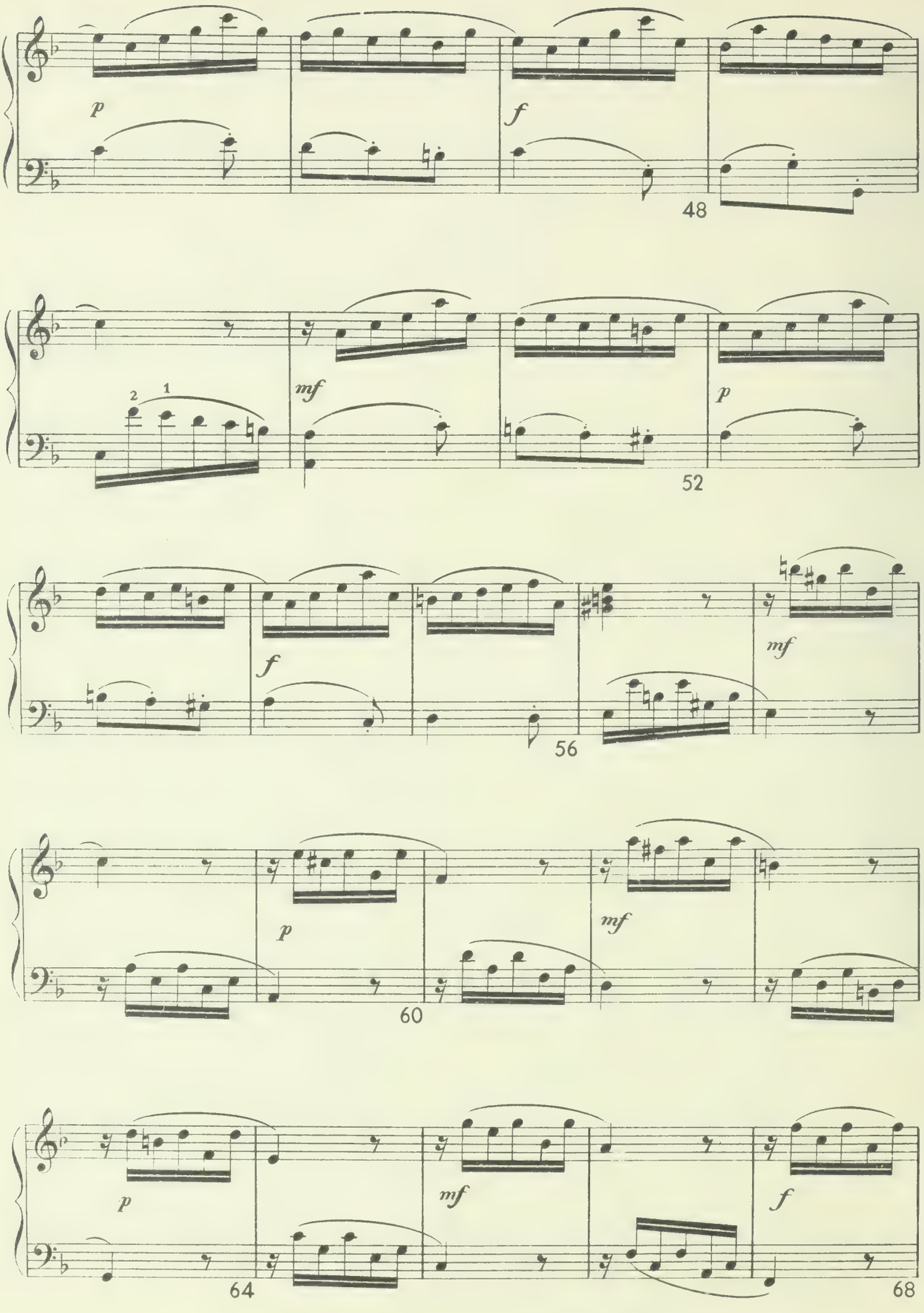

mf
dim.

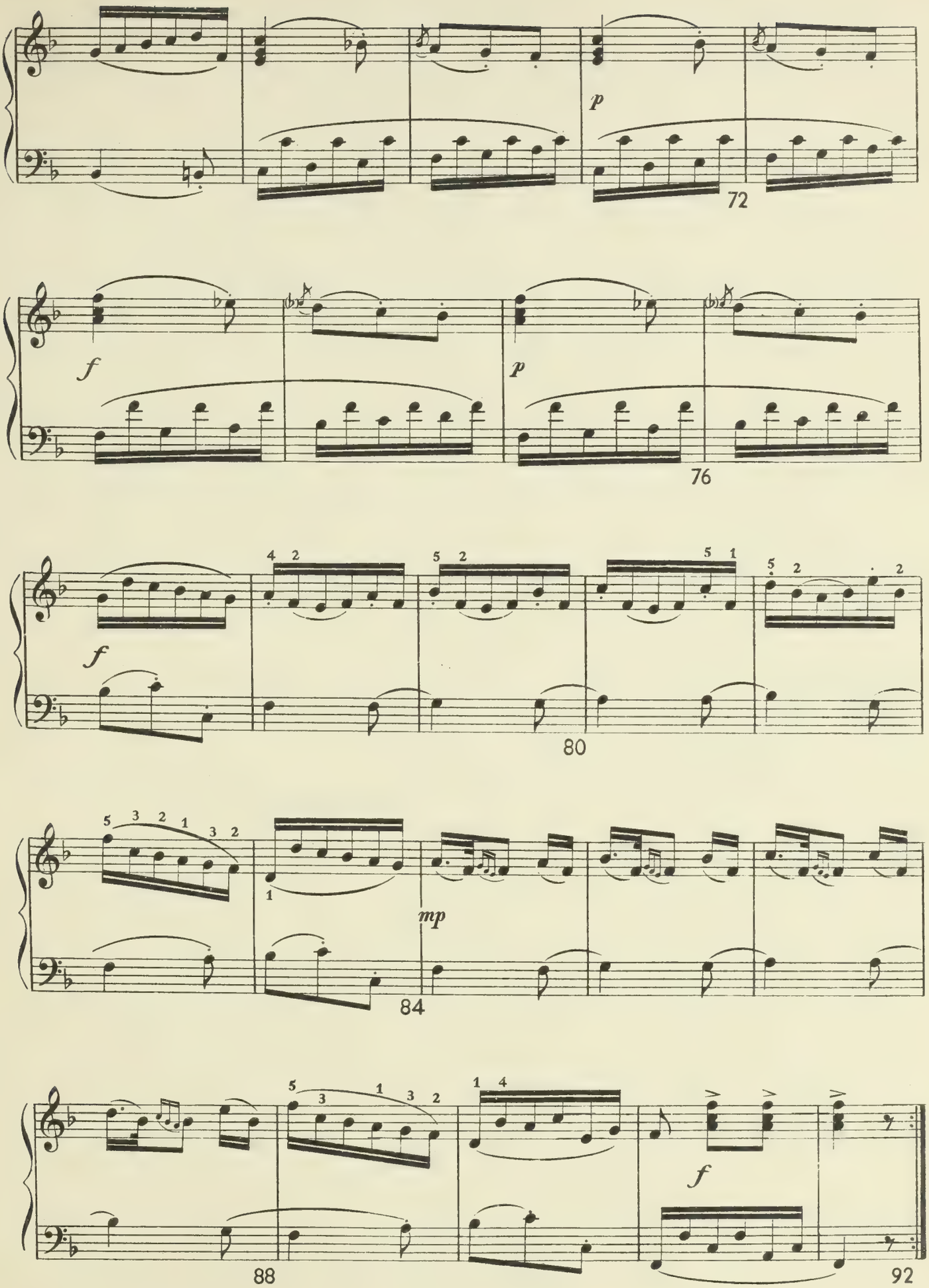

p
44


Presto (♩. = 92)
f
4


5
1
2
p
8
12
mf
16
f
20
p
24

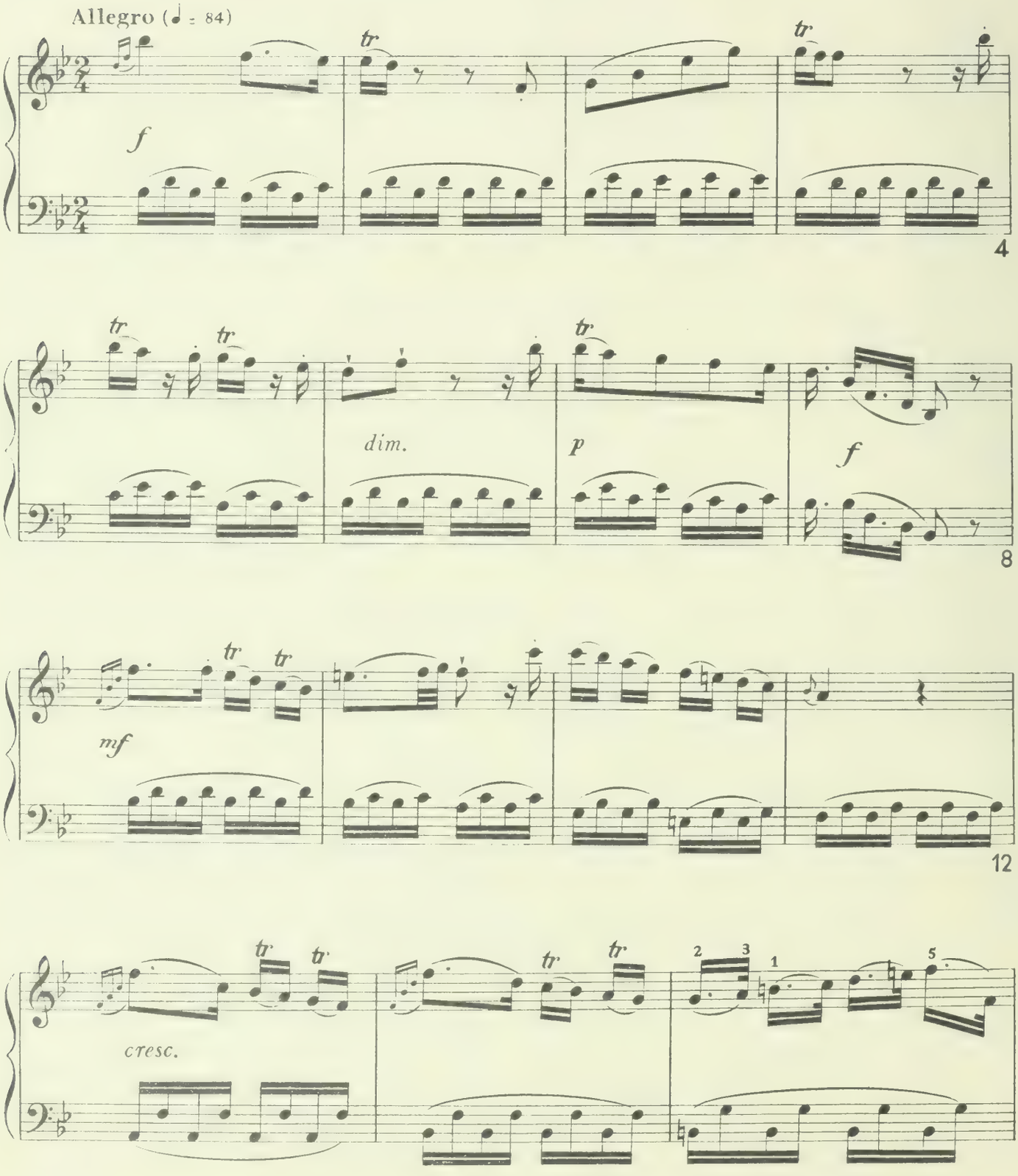

f
p
28
f
32
mf
36
40
f
f
44

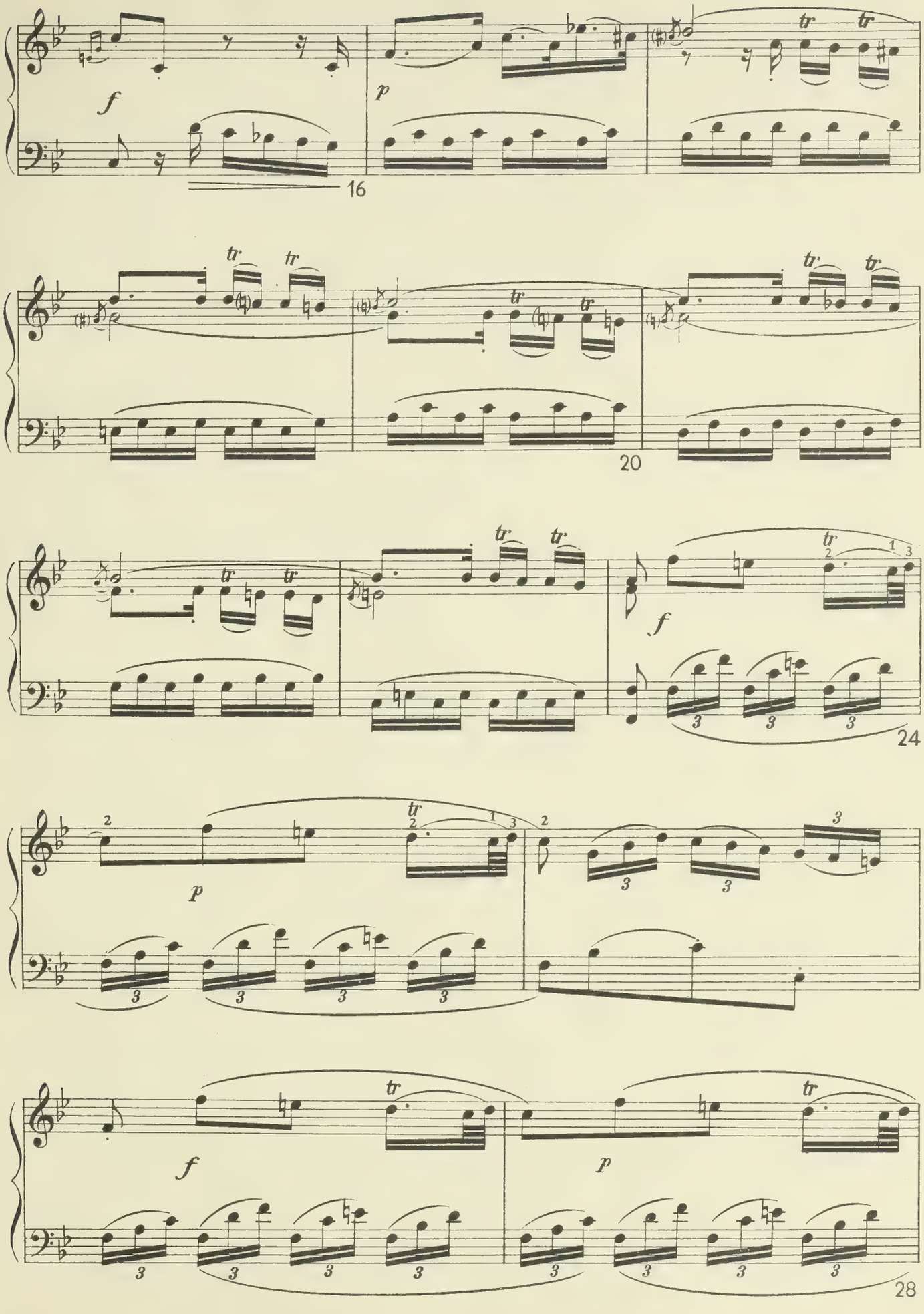

p
f
48
2
1
mf
p
52
f
mf
56
p
mf
60
p
mf
f
64
68

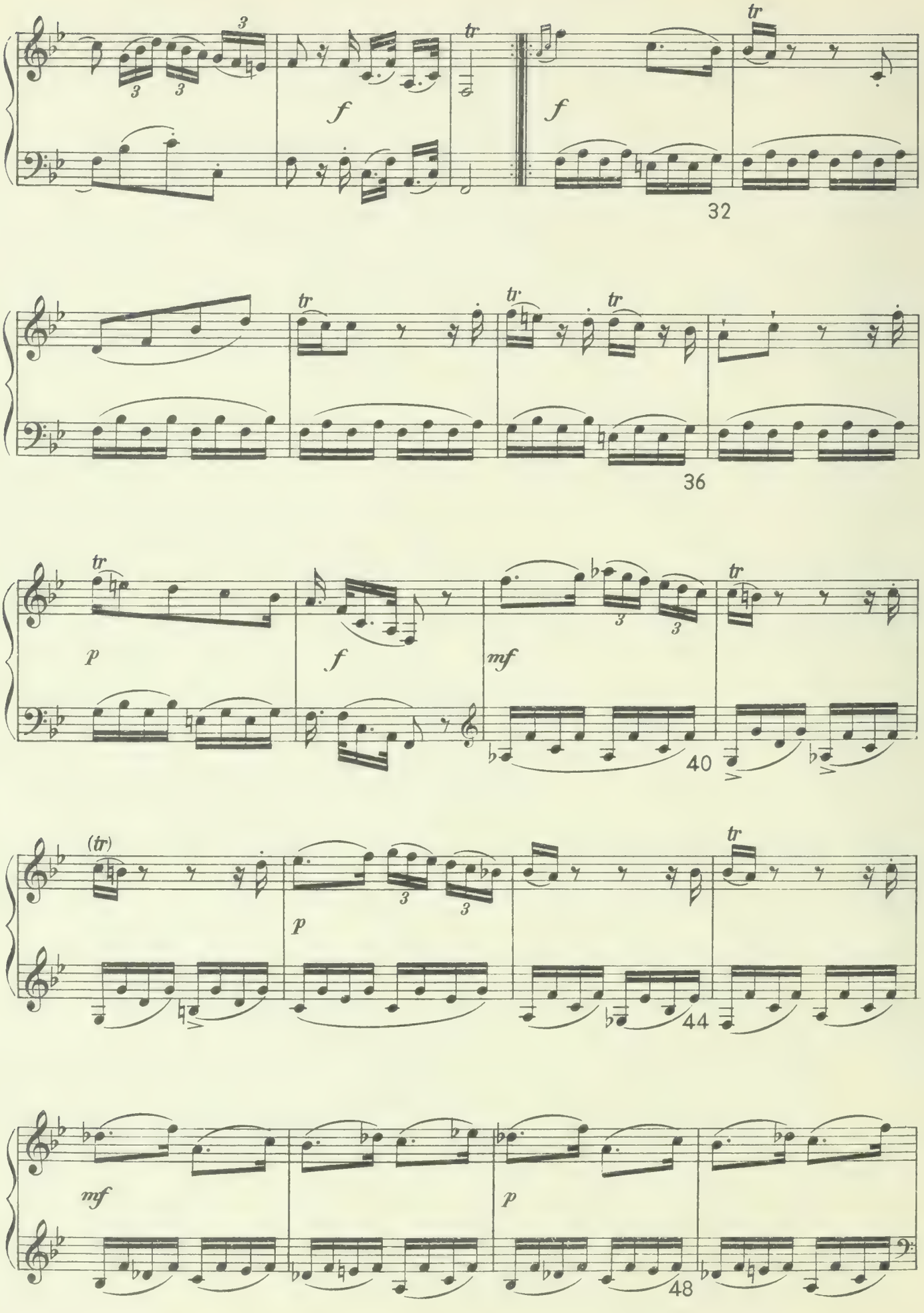

p
72
f
p
76
f
80
mp
84
f
88
92

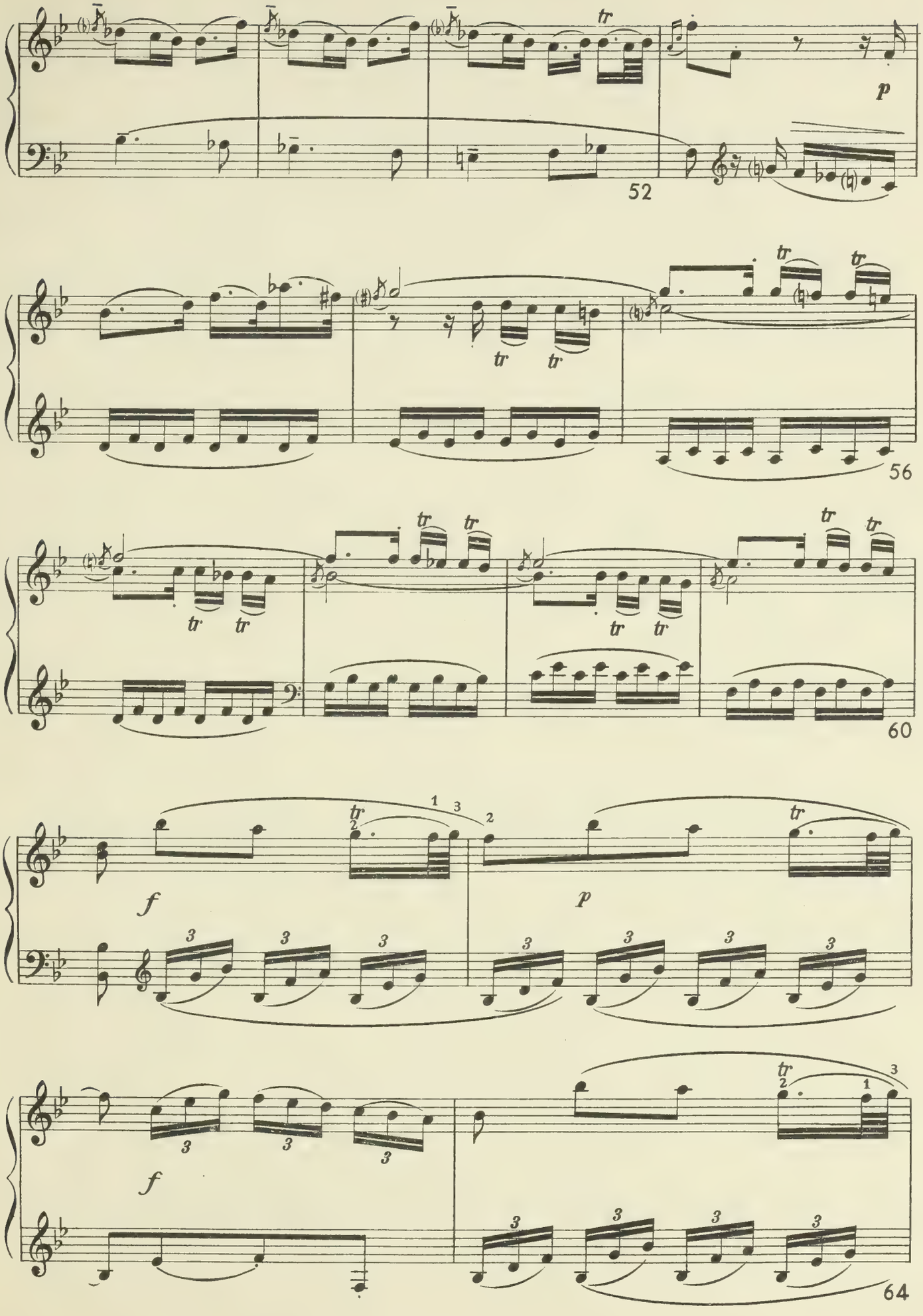
SONATA VIII

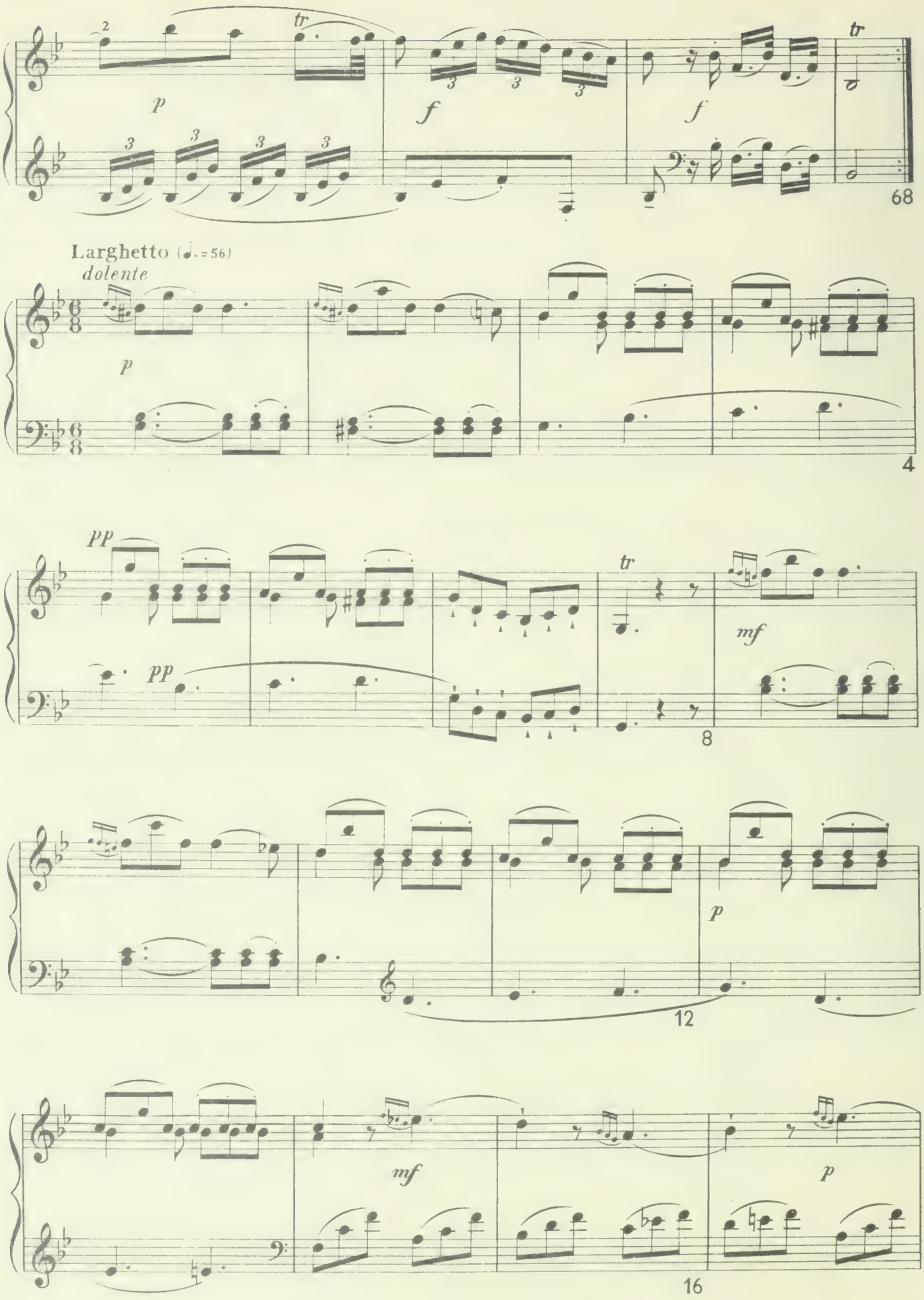
(Si bemolle maggiore)

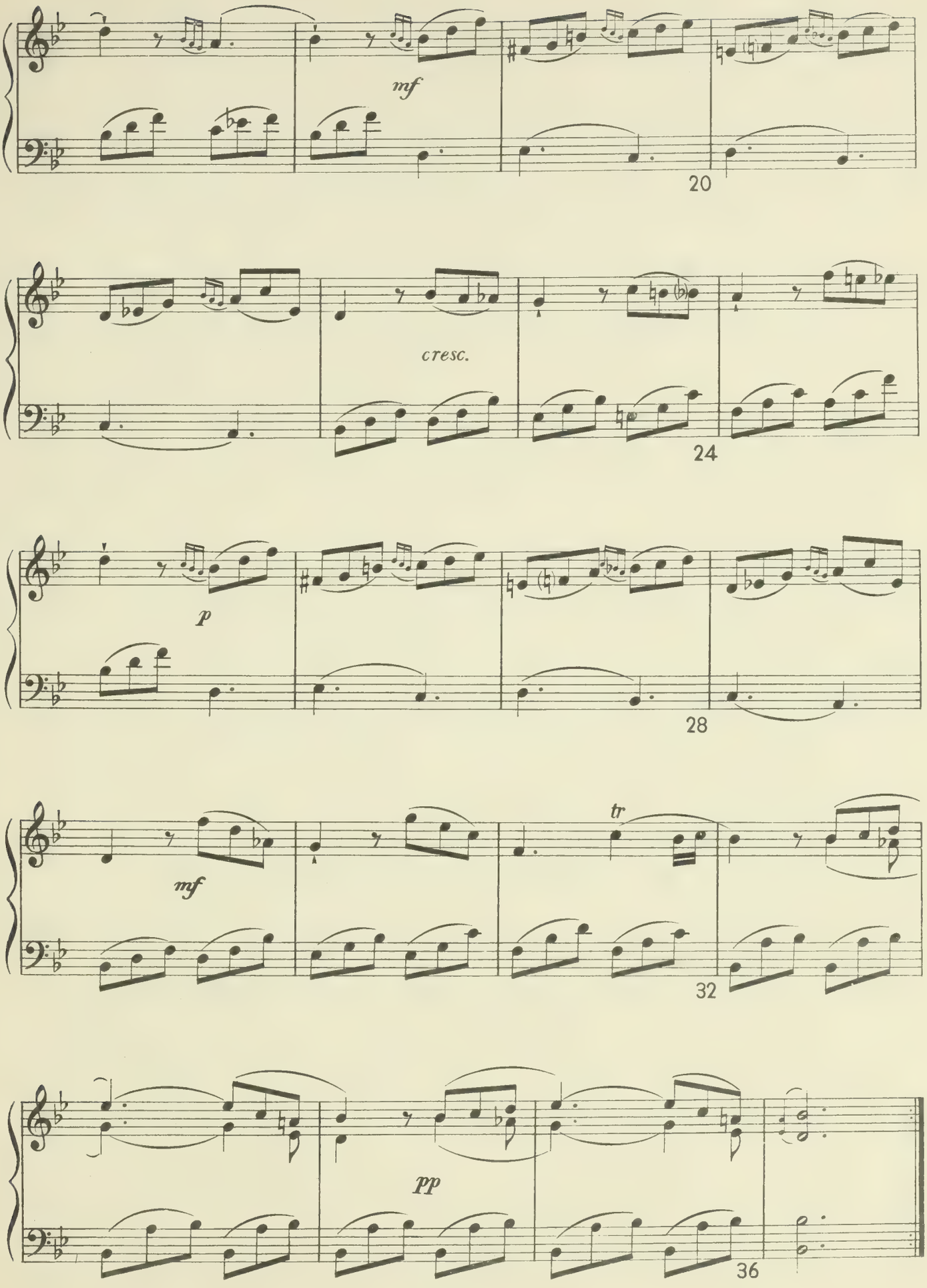


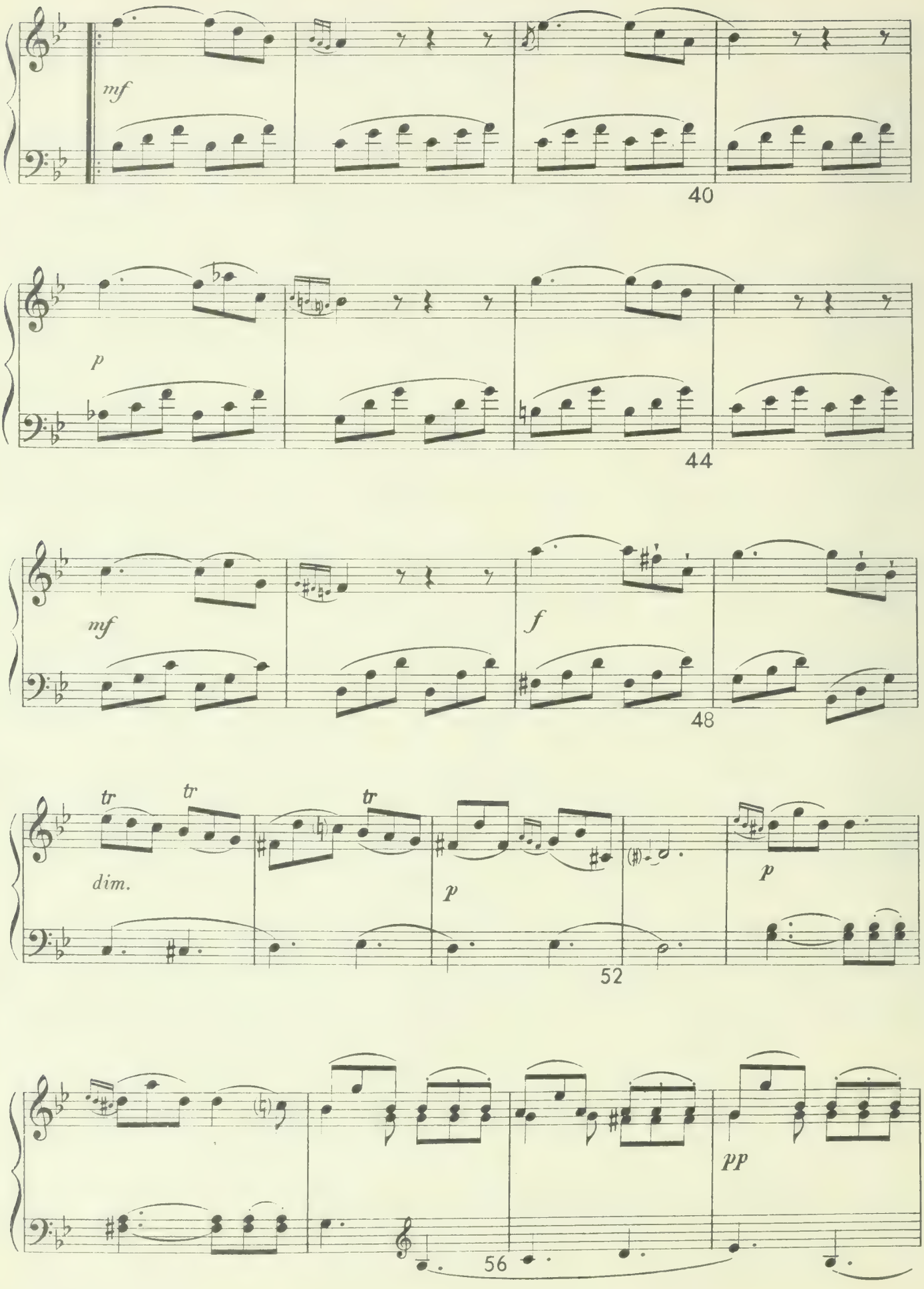

f
p
16
20
24
28

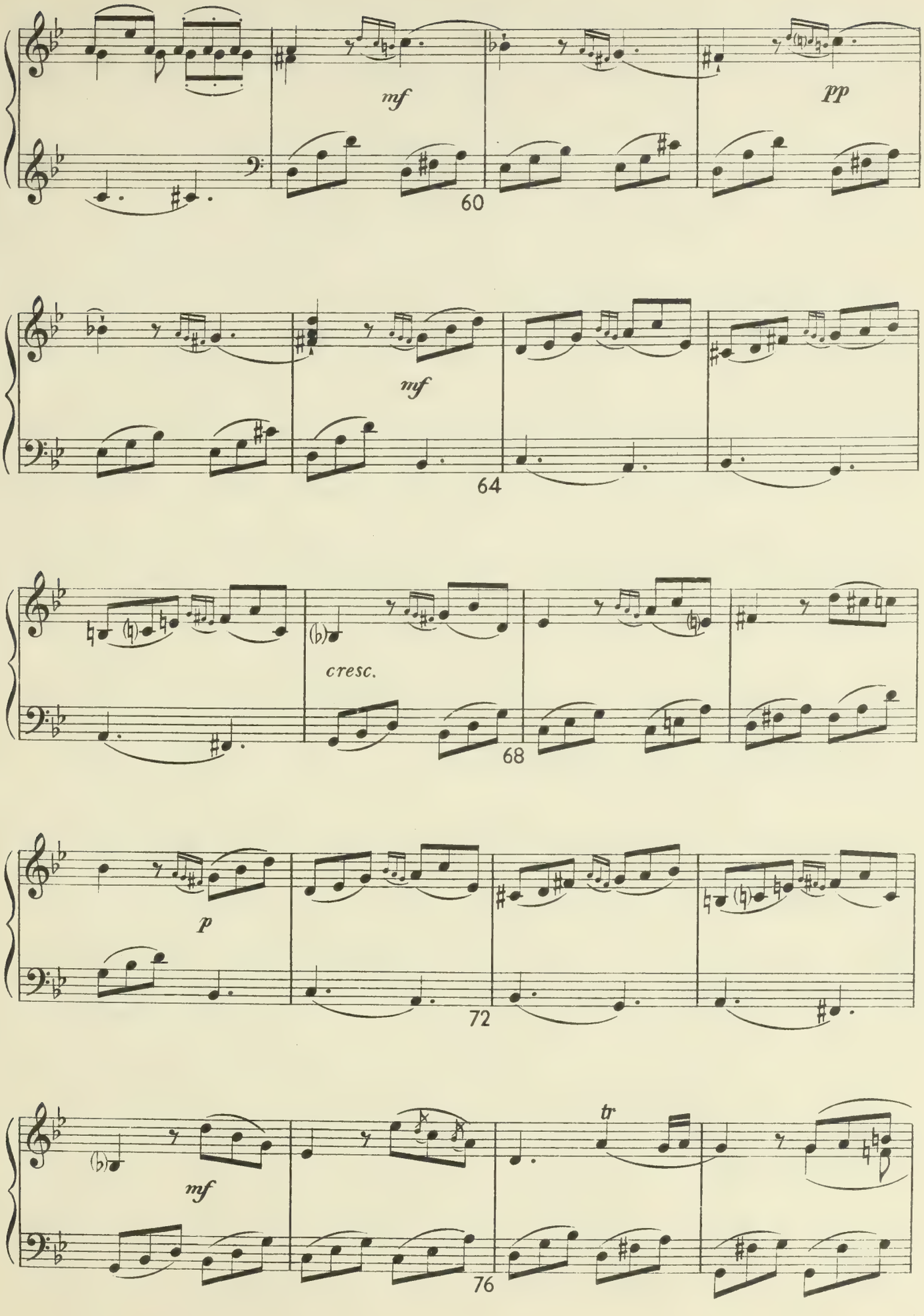

tr
f
32
36
p
mf
40
(tr)
44
48

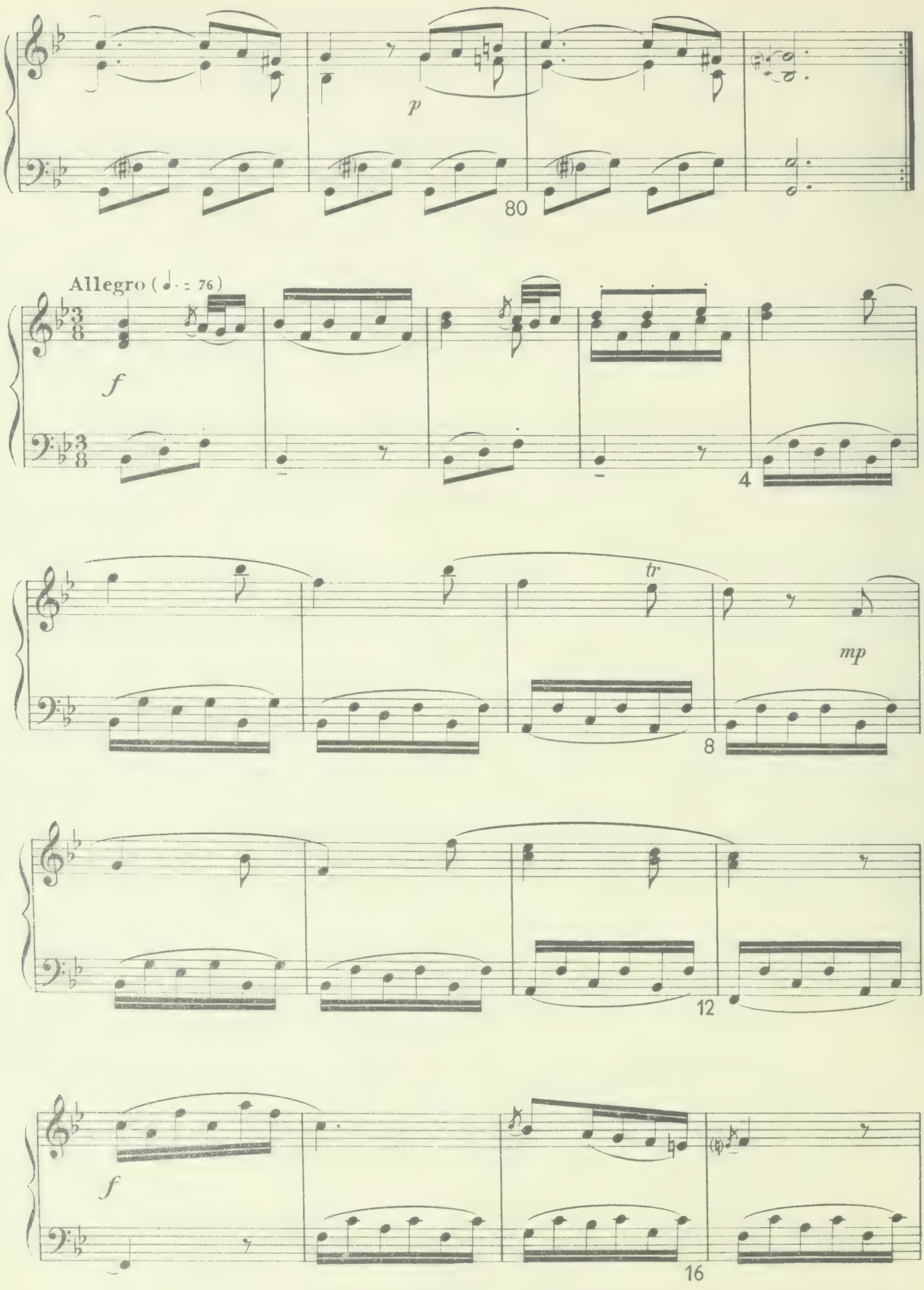

52
56
60
64
p
f
p
f

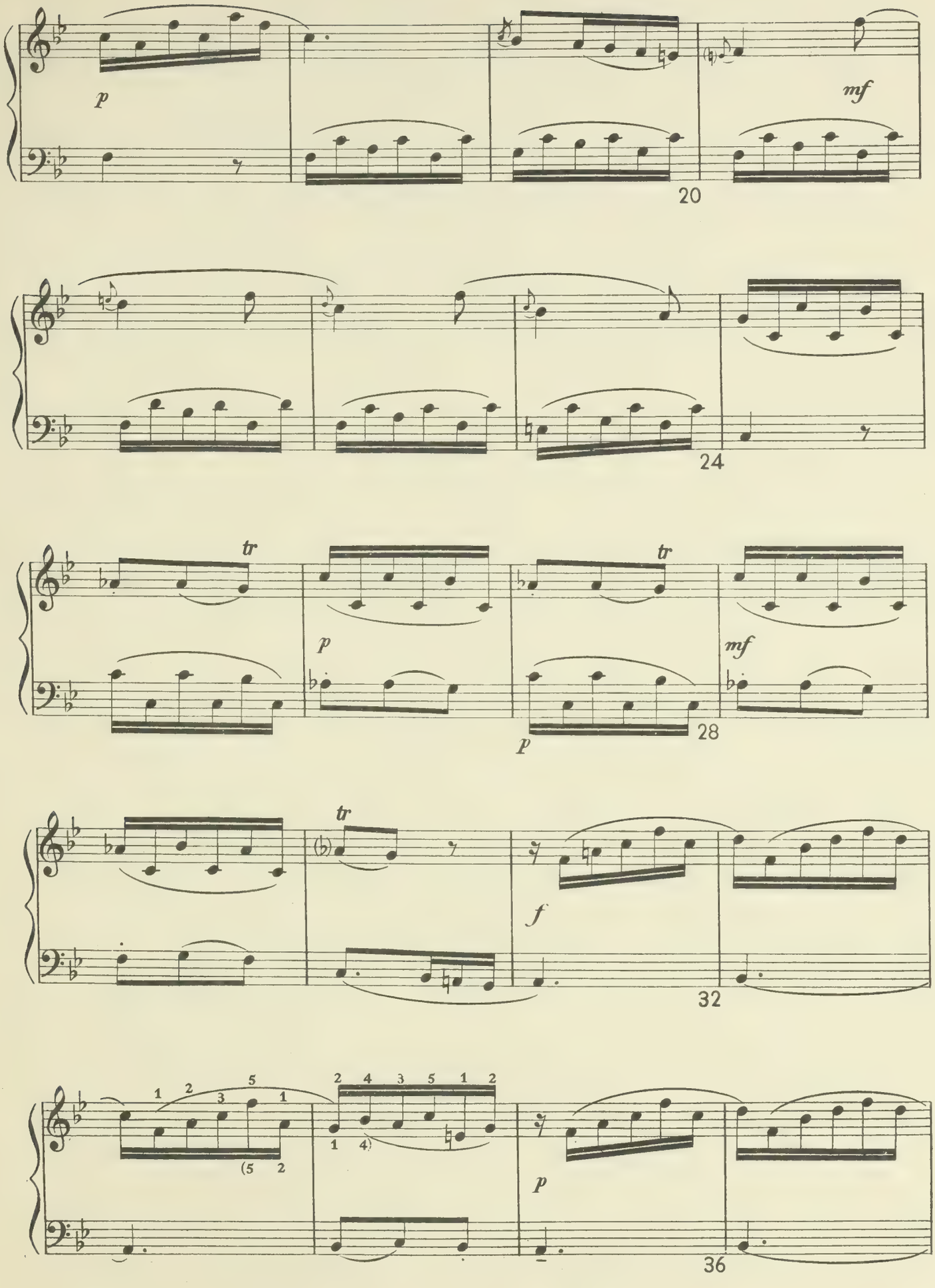

tr
p
f
f
tr
68
Larghetto (♩.=56)
dolente
p
4
pp
pp
tr
mf
8
p
12
mf
p
16

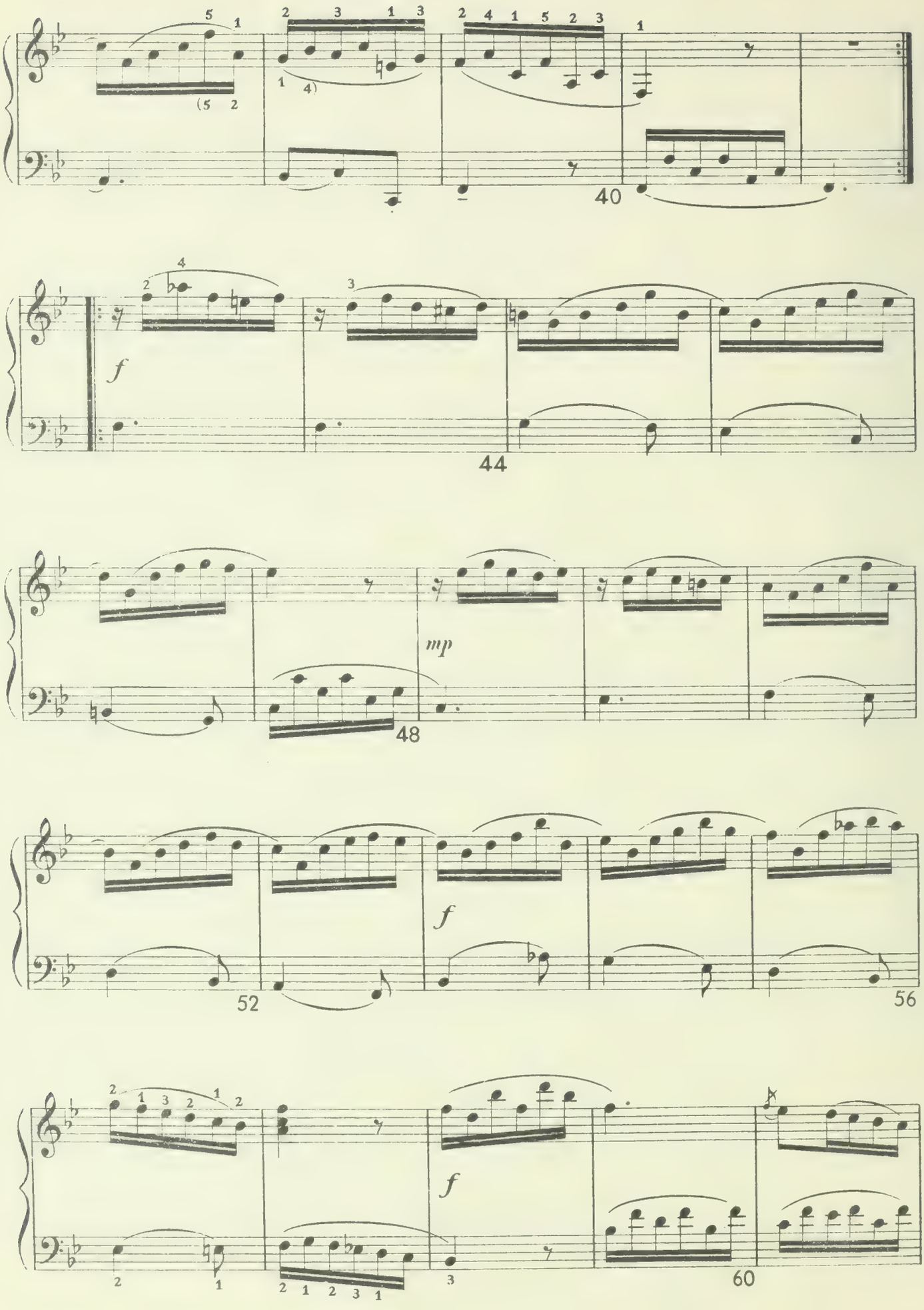

mf
20
cresc.
24
p
28
mf
tr
32
pp
36

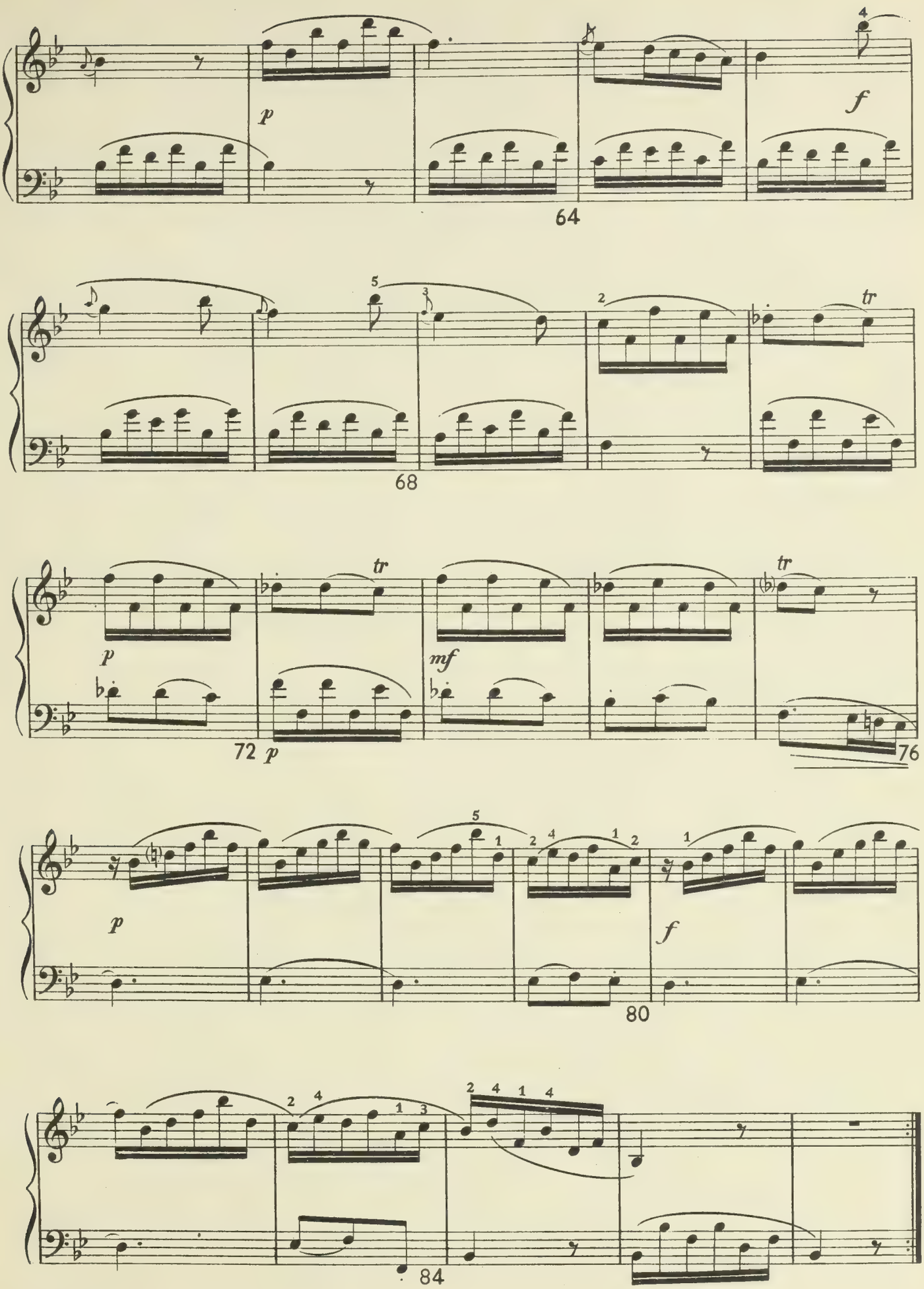

mf
40
p
44
mf
f
48
tr
tr
tr
dim.
p
p
52
pp
56


mf
pp
60
mf
64
cresc.
68
p
72
mf
tr
76


p
80
Allegro (♩. = 76)
f
4
tr
mp
8
12
f
16

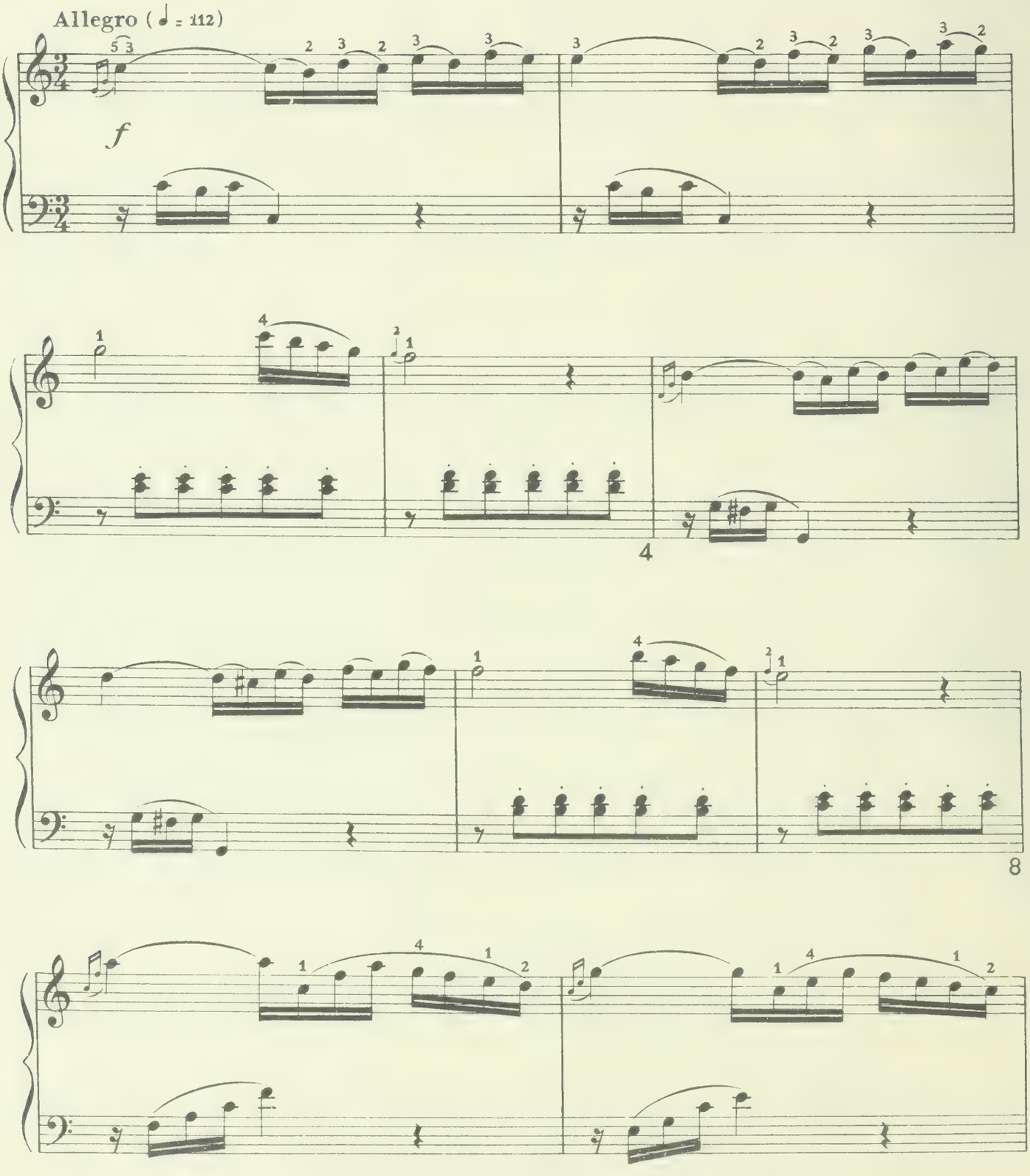

p
mf
20
24
tr
p
tr
mf
p
28
tr
f
32
1 2 3 5 1
(5 2)
2 4 3 5 1 2
1 4)
p
36

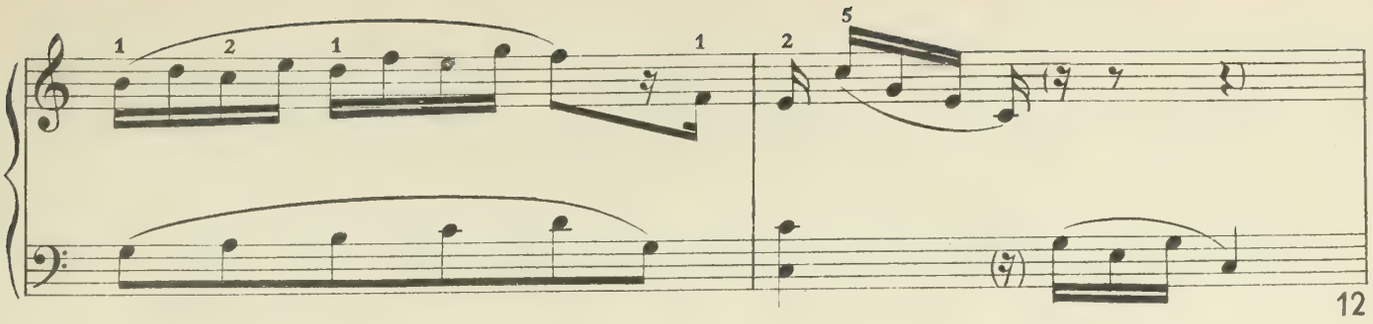

40
f
44
mp
48
f
52
56
f
60


p
f
64
tr
68
p
tr
mf
tr
72
p
76
p
f
80
84

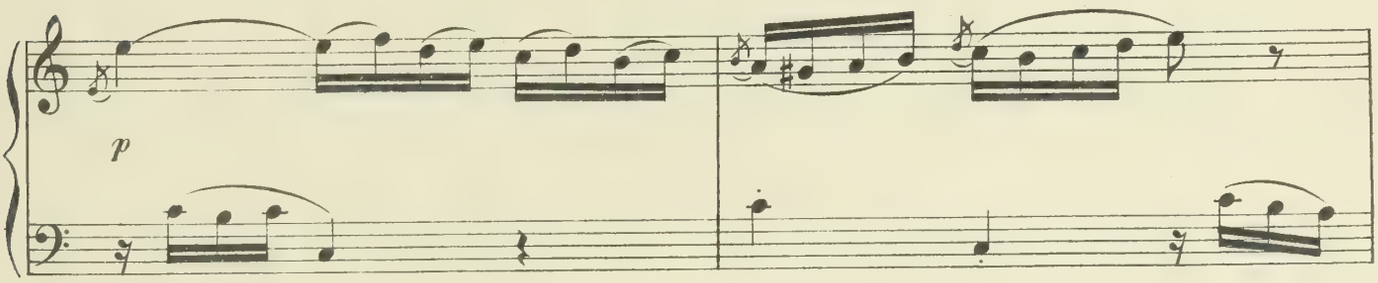
SONATA IX

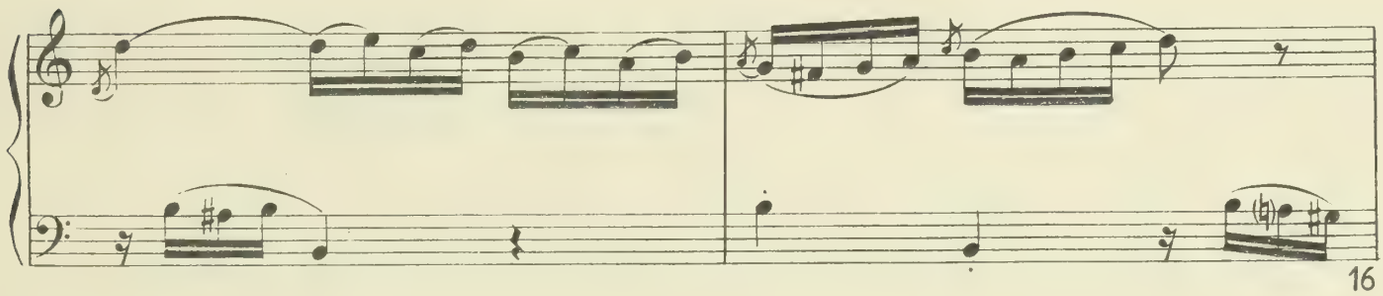
(Do maggiore)



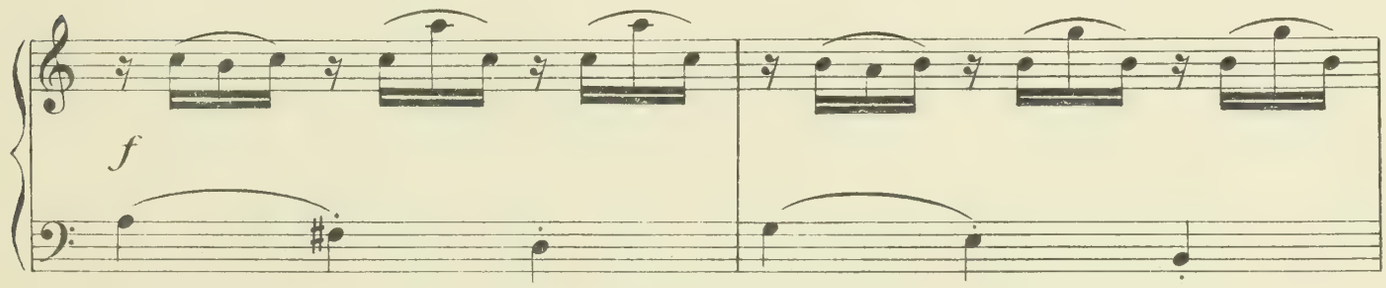


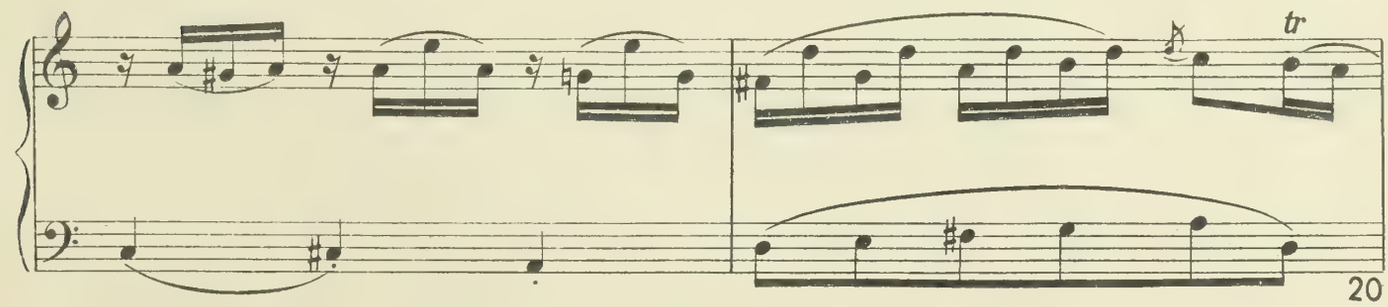
12



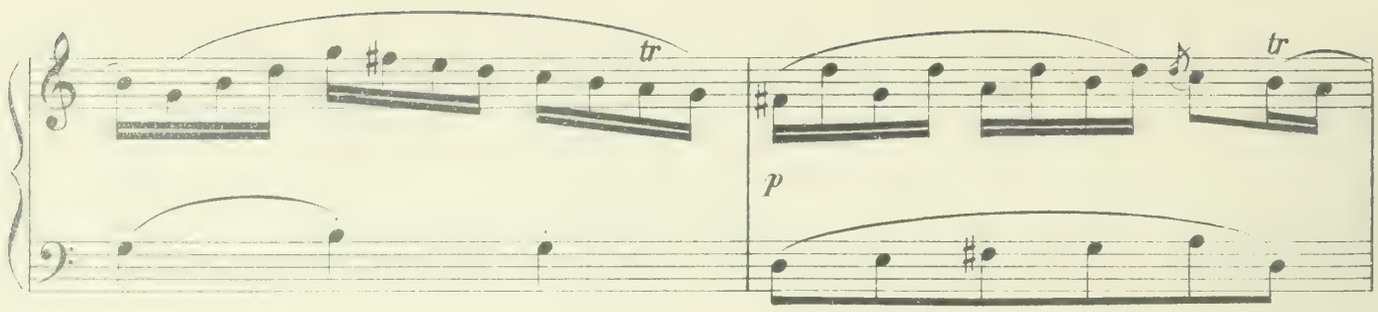


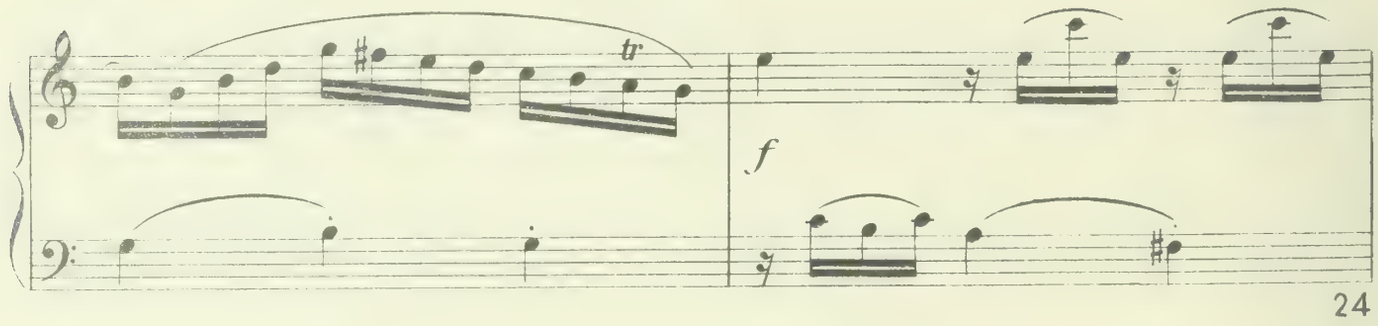
16



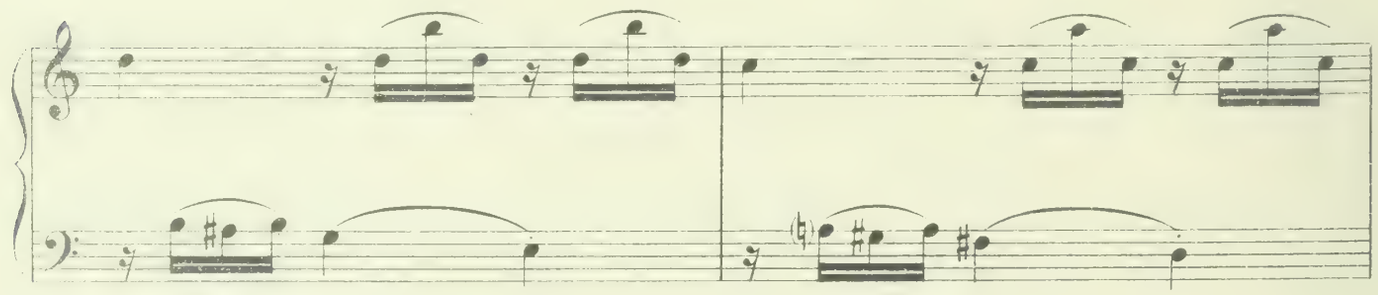


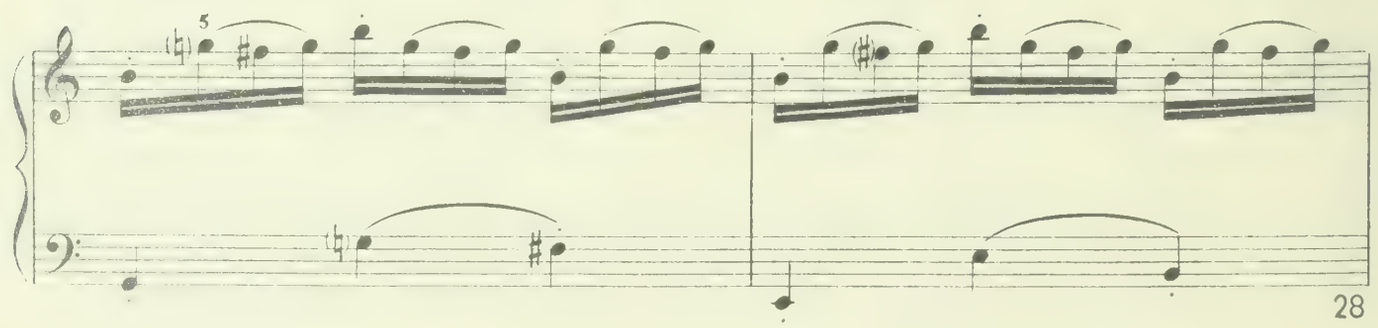
20



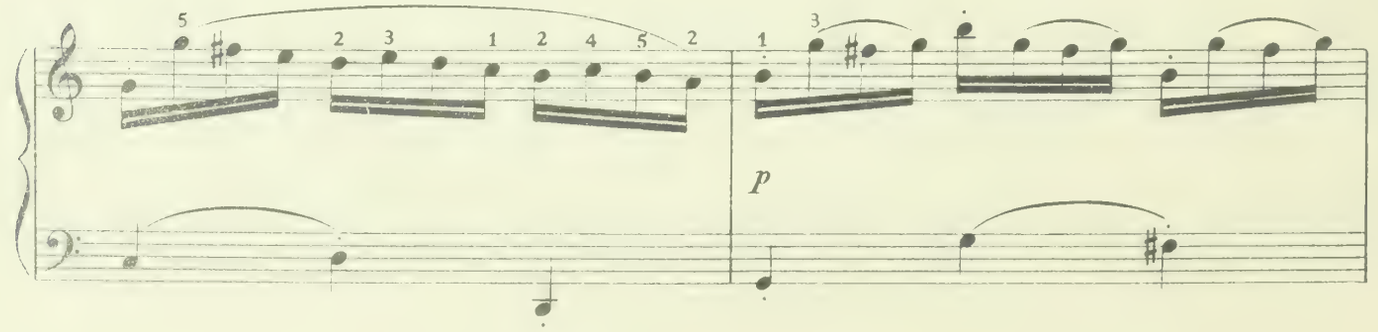


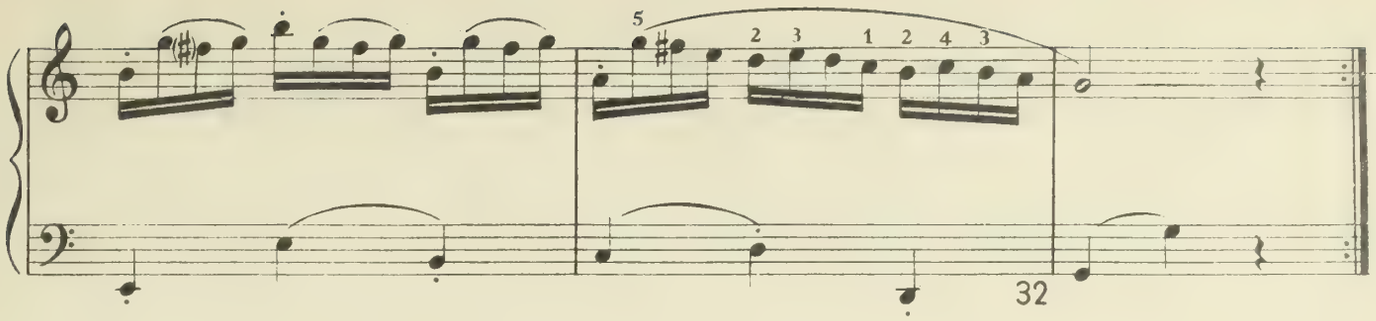
24

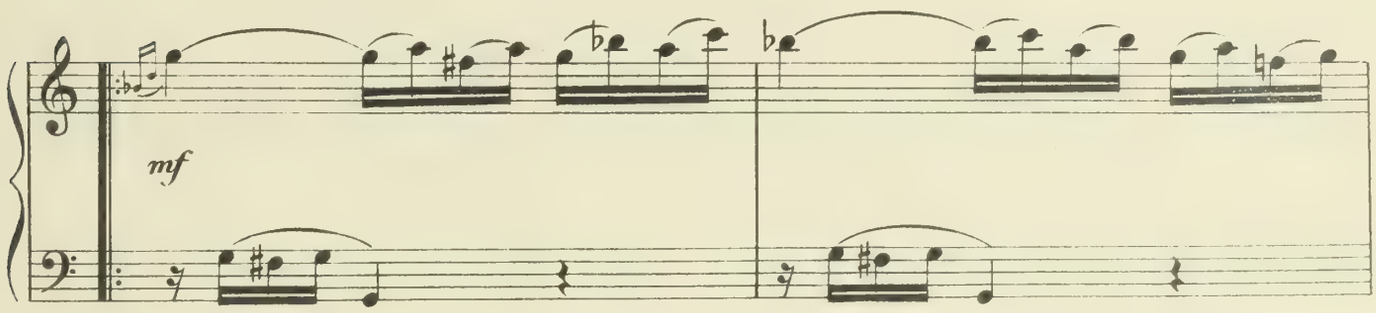


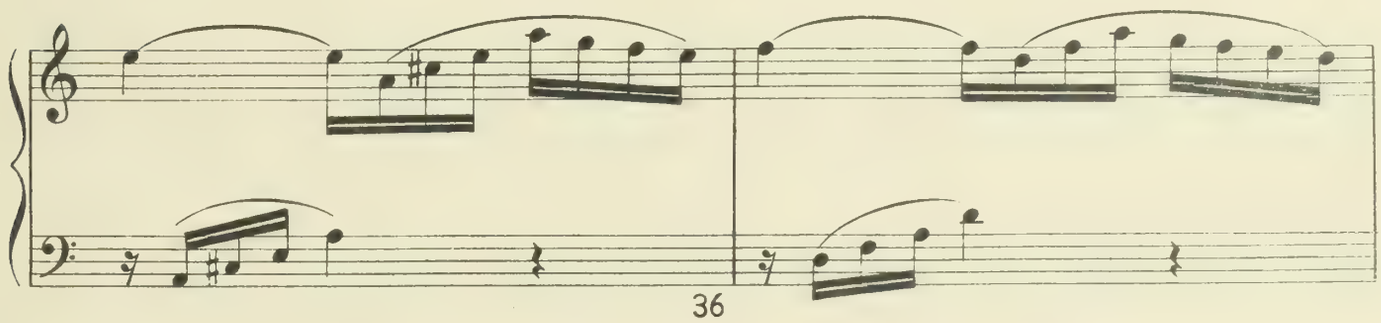


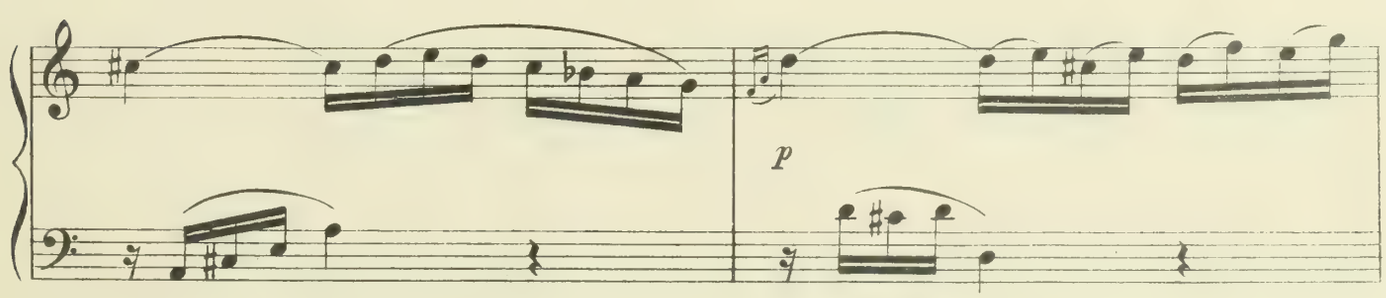
28

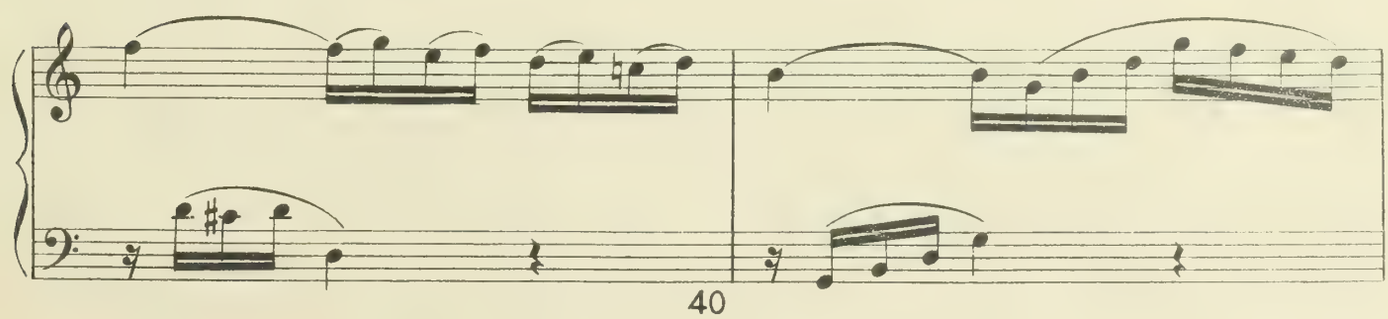


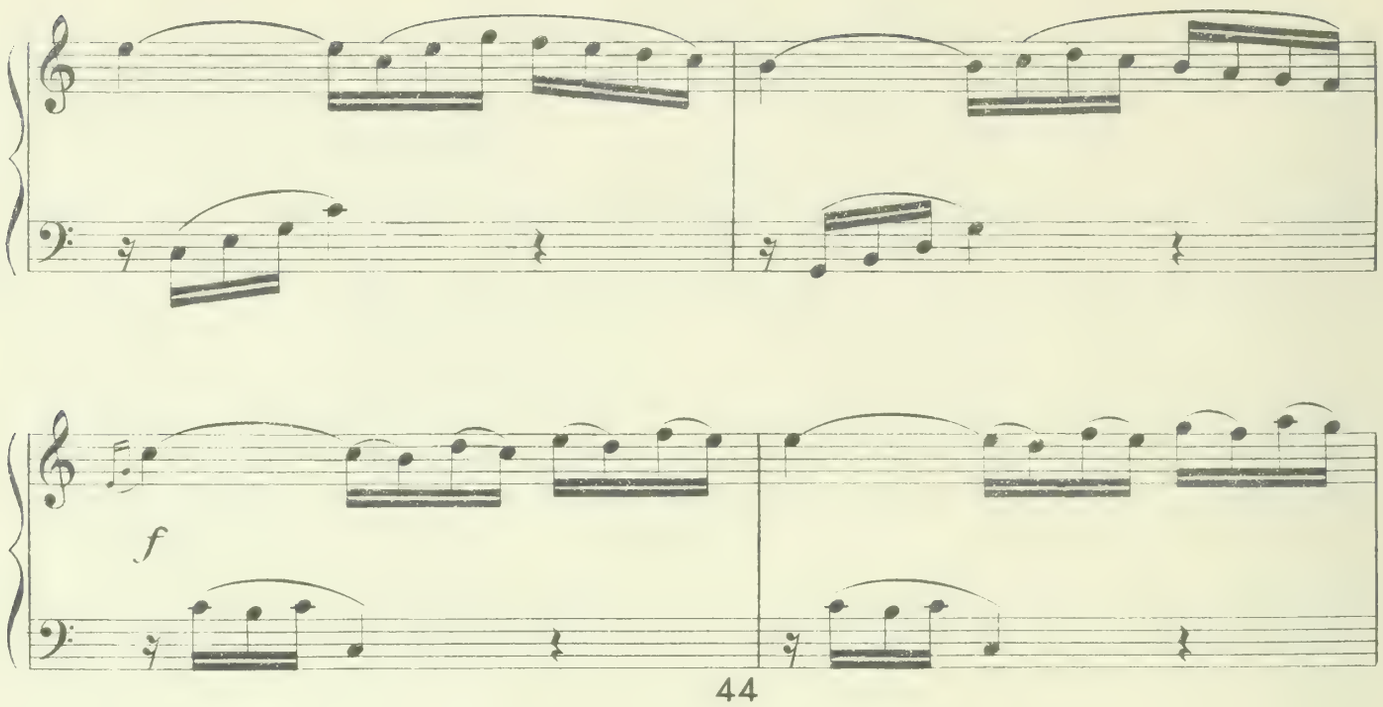

5
2 3 1 2 4 3
32

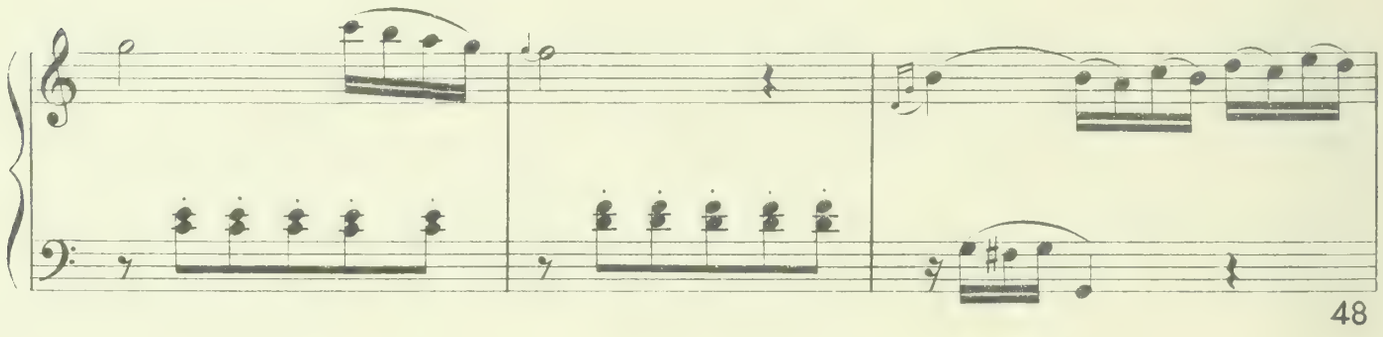

mf

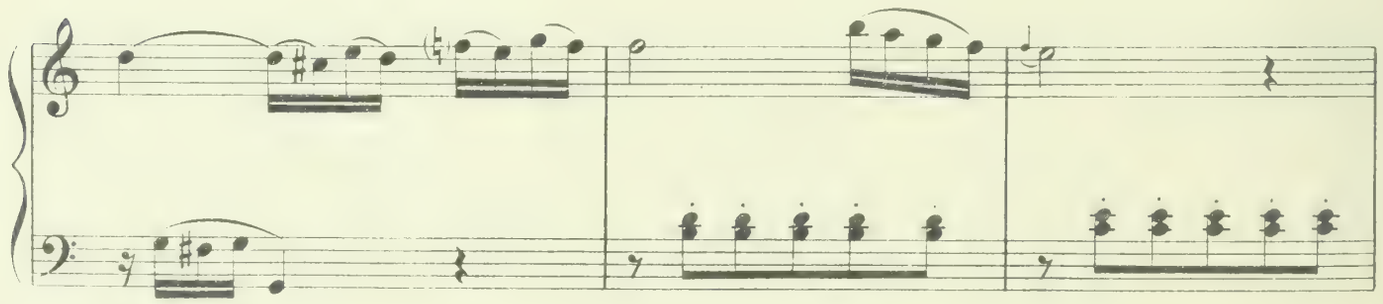

36

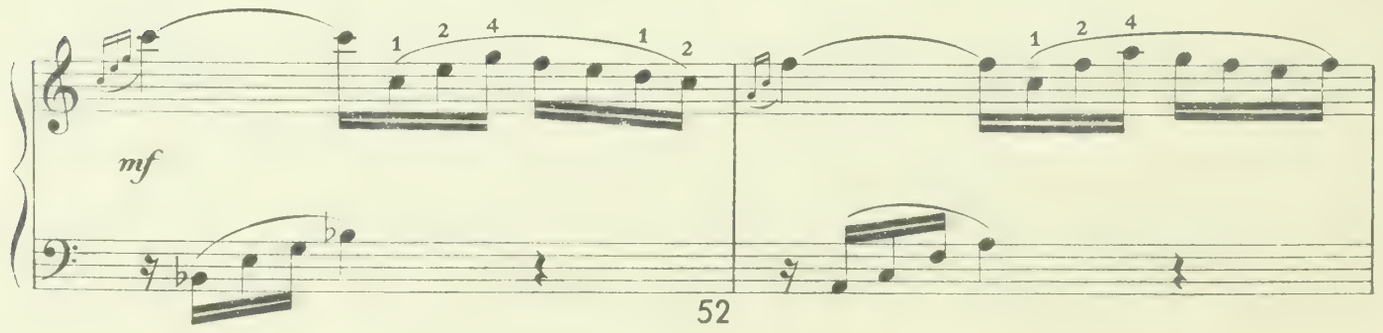

p

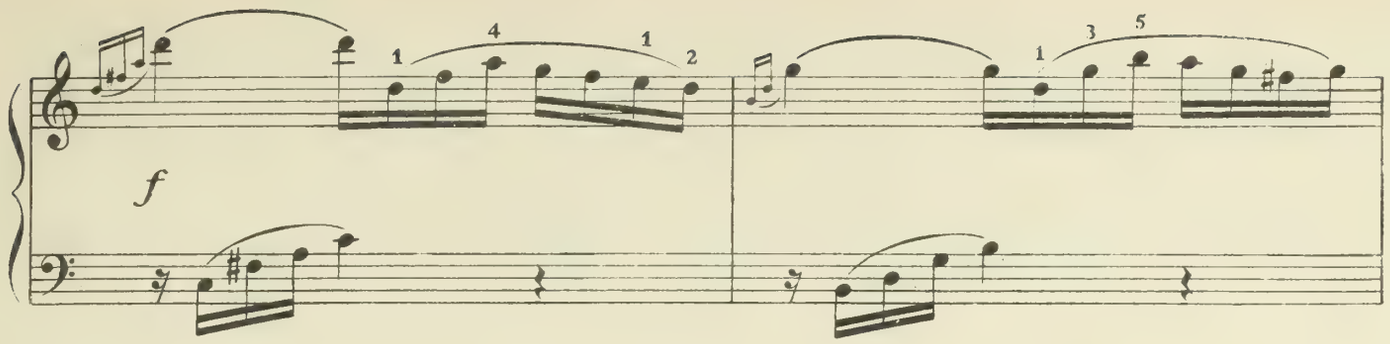

40

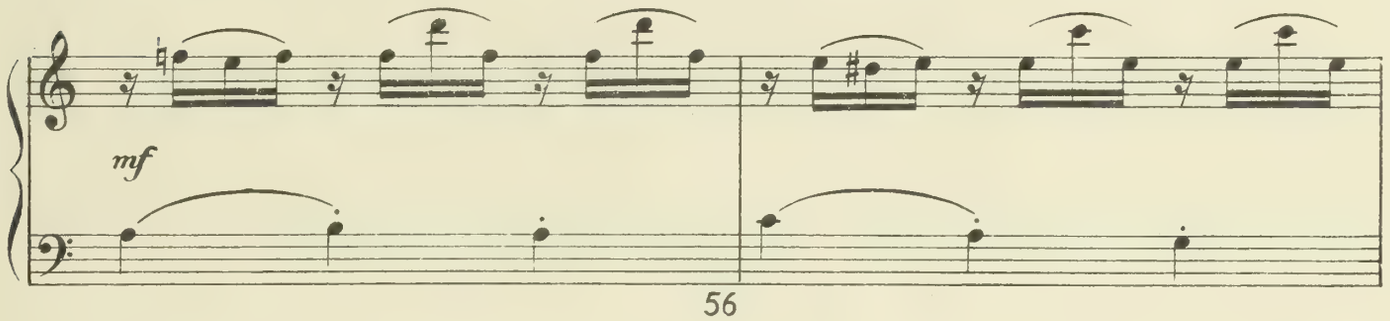

f
44


48

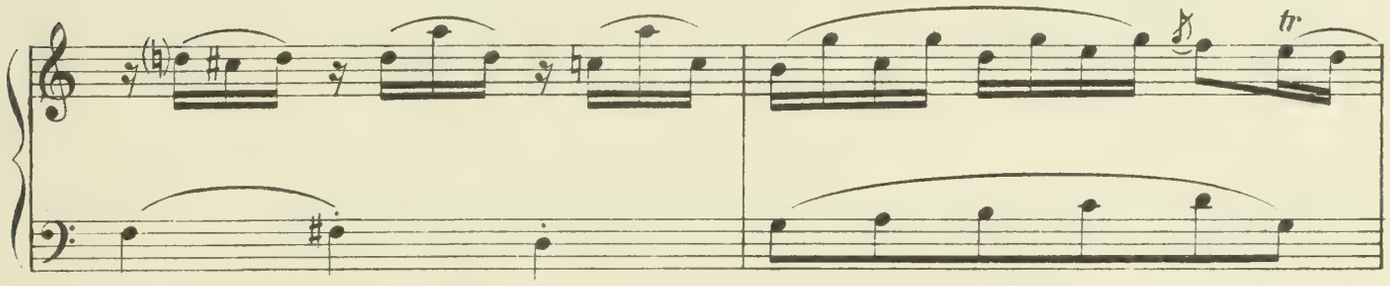


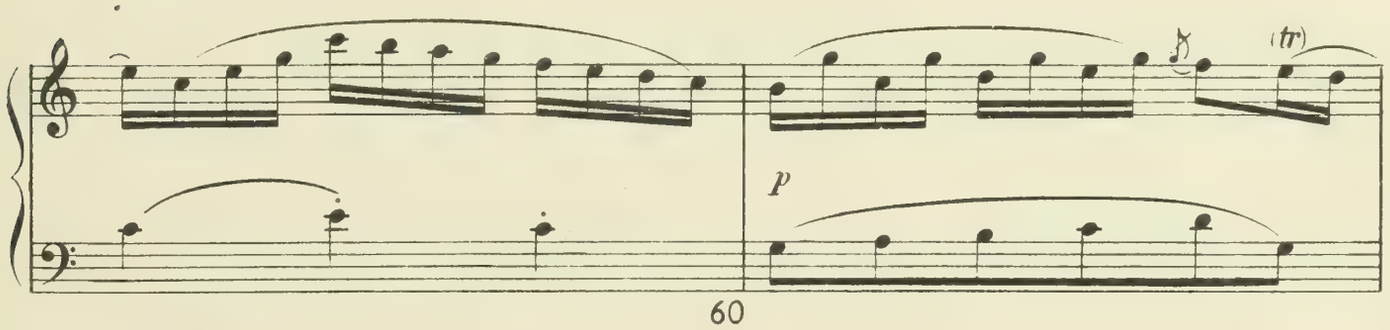

mf
1 2 4 1 2
1 2 4
52



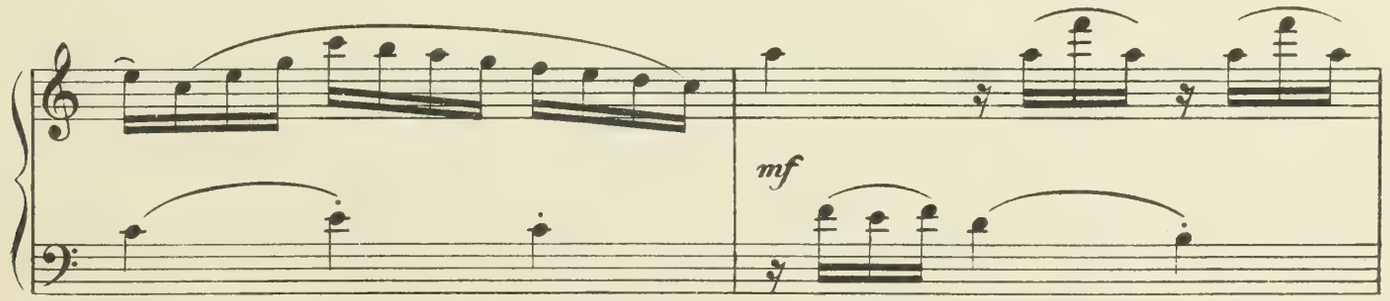


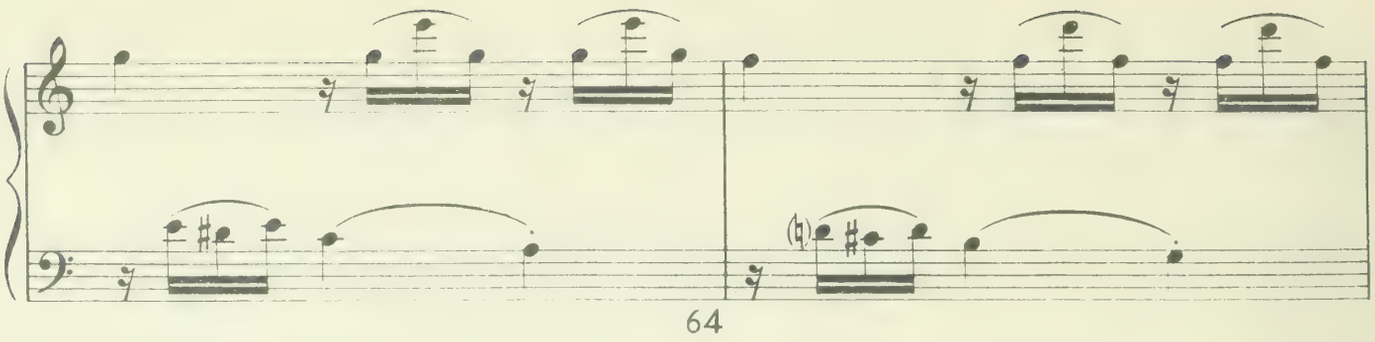
56





60





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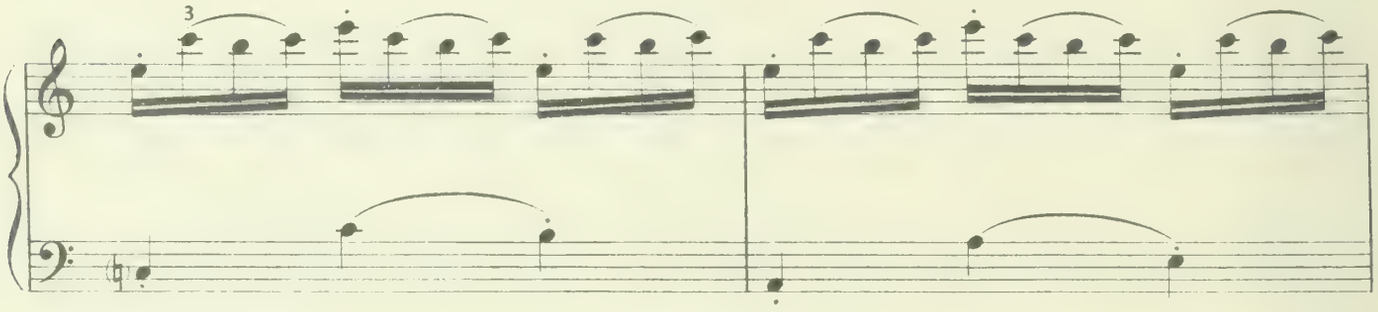

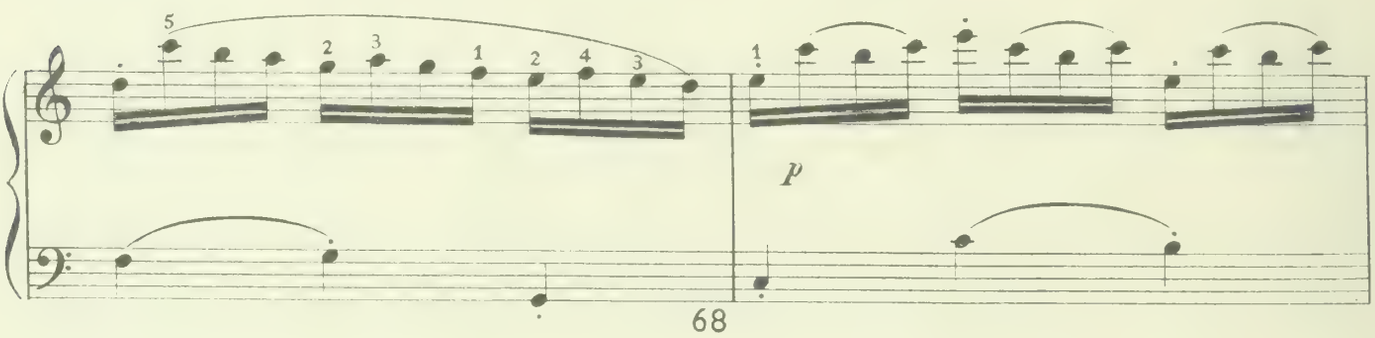

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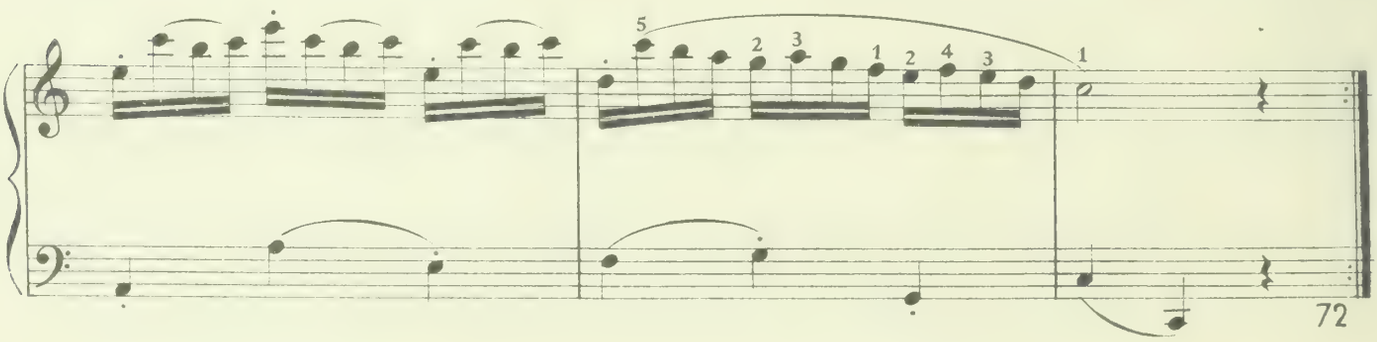

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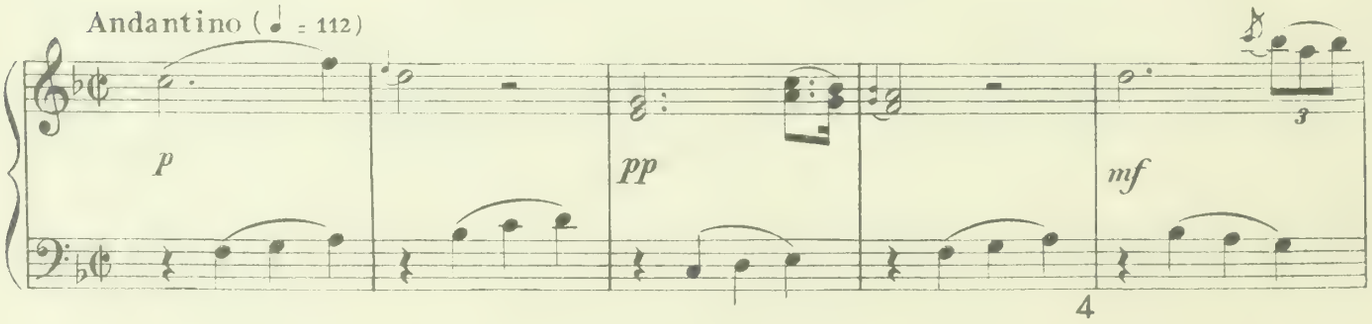

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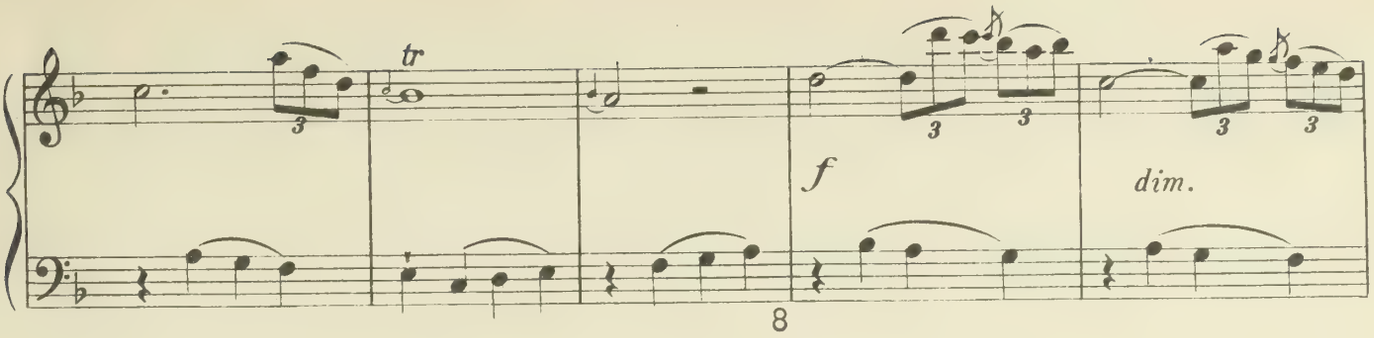

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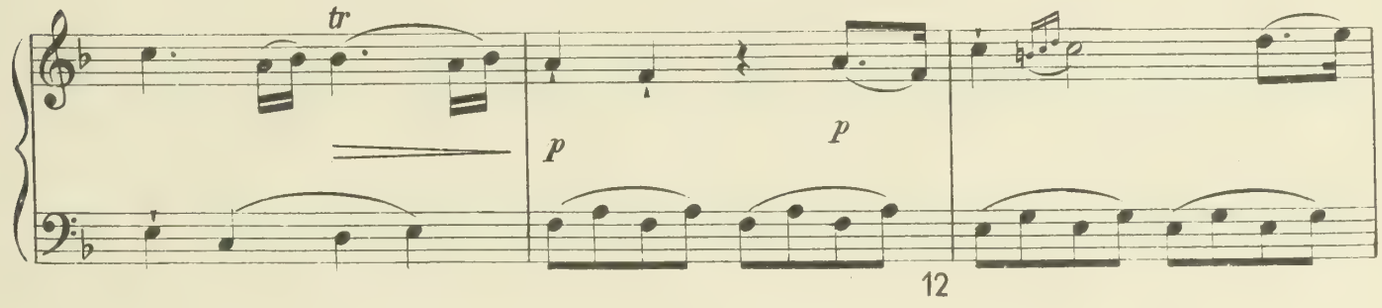

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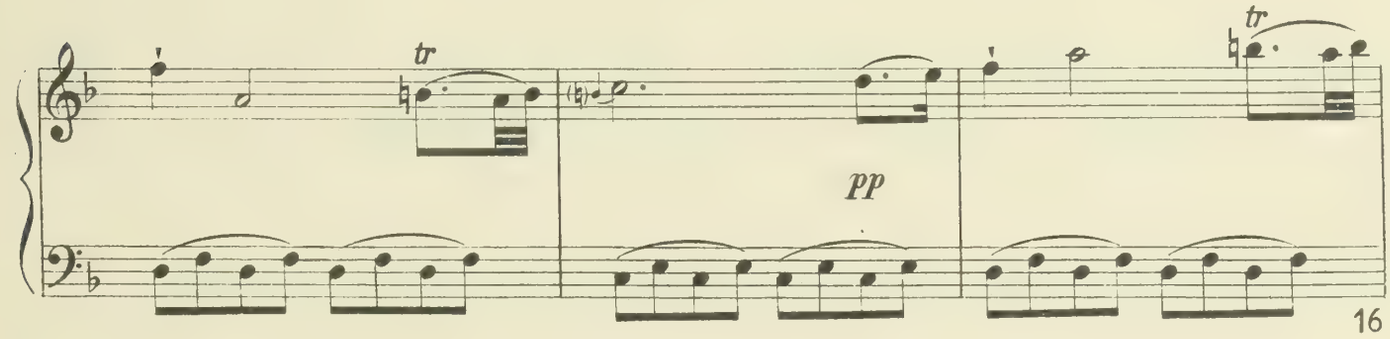

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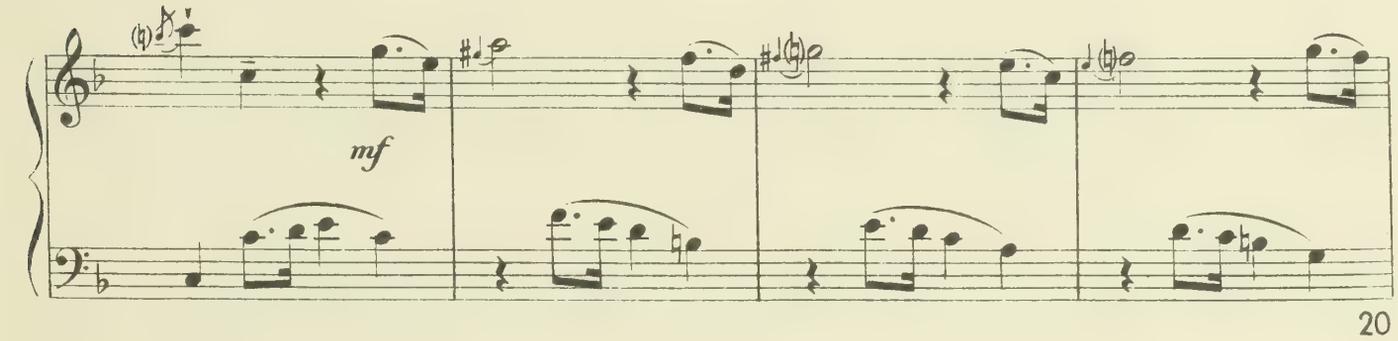

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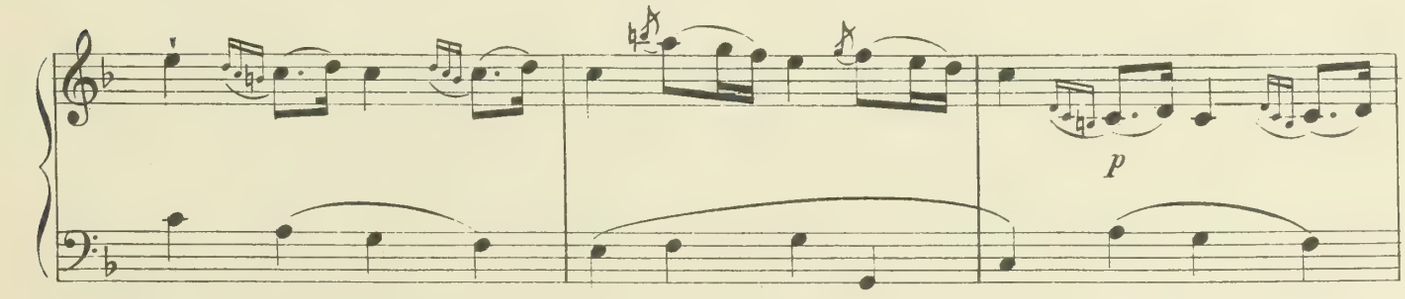

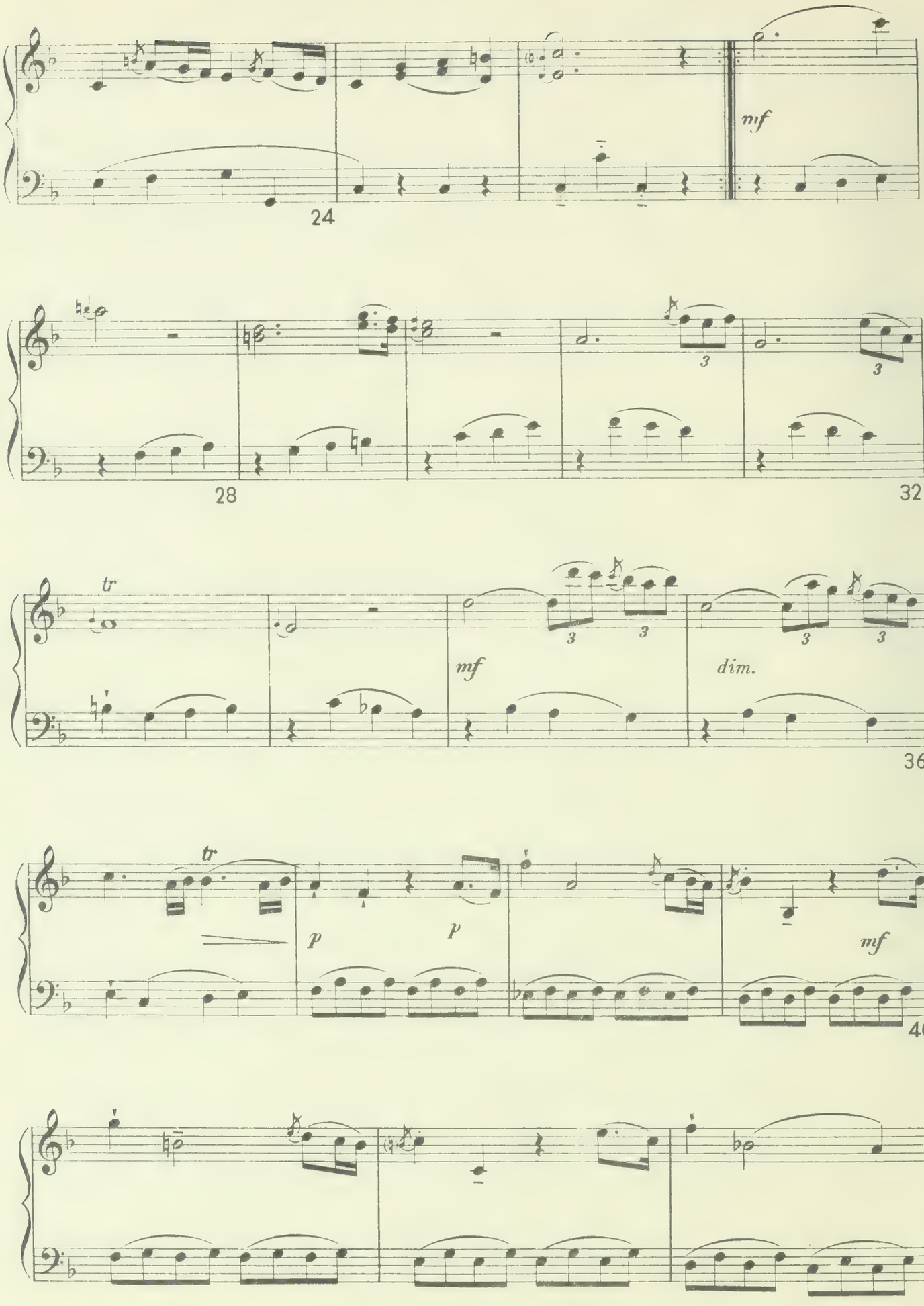
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24
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3
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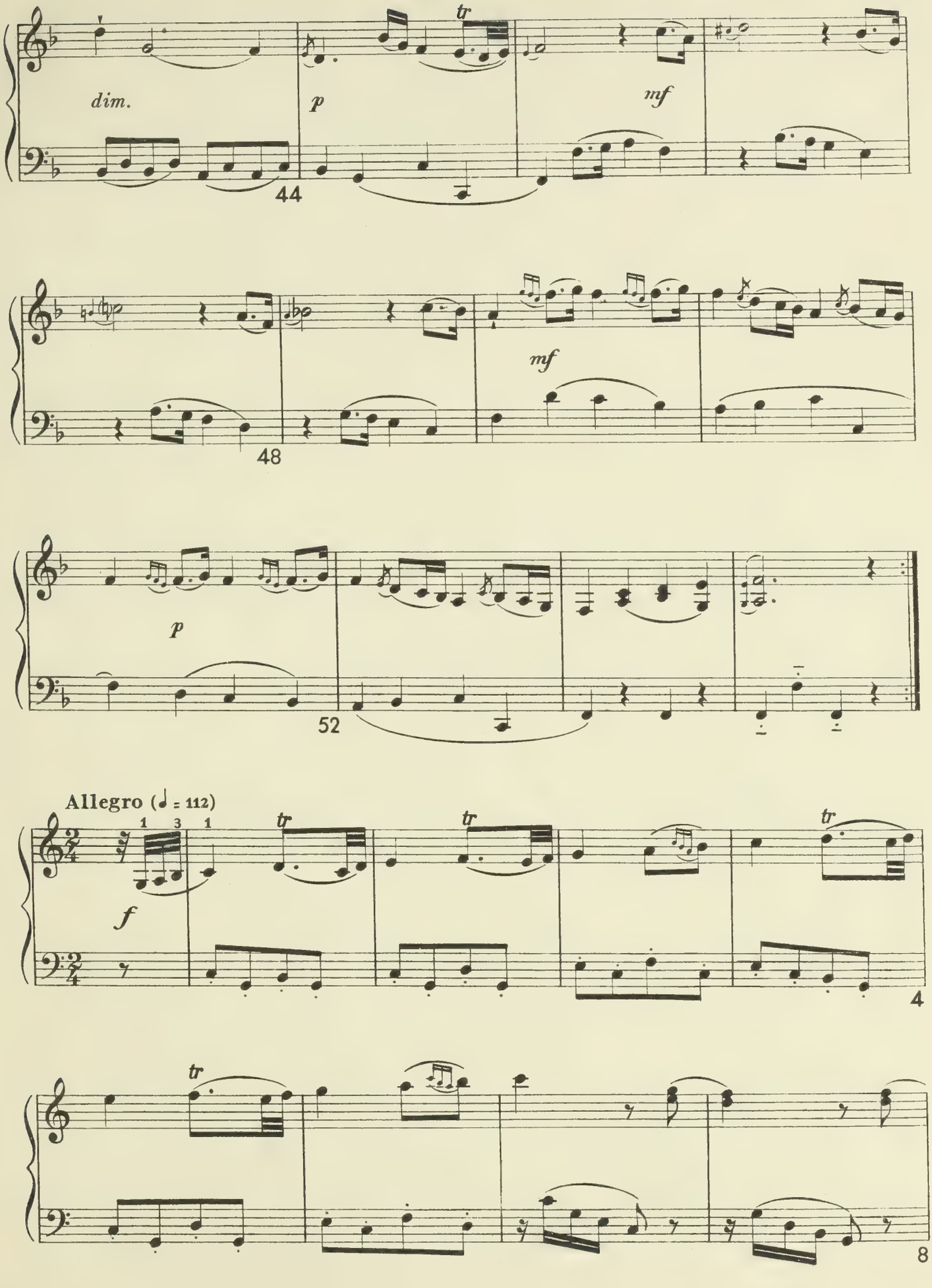
32
tr
mf
dim.
3
3
3
3
36
tr
p
p
mf
40


dim.
p
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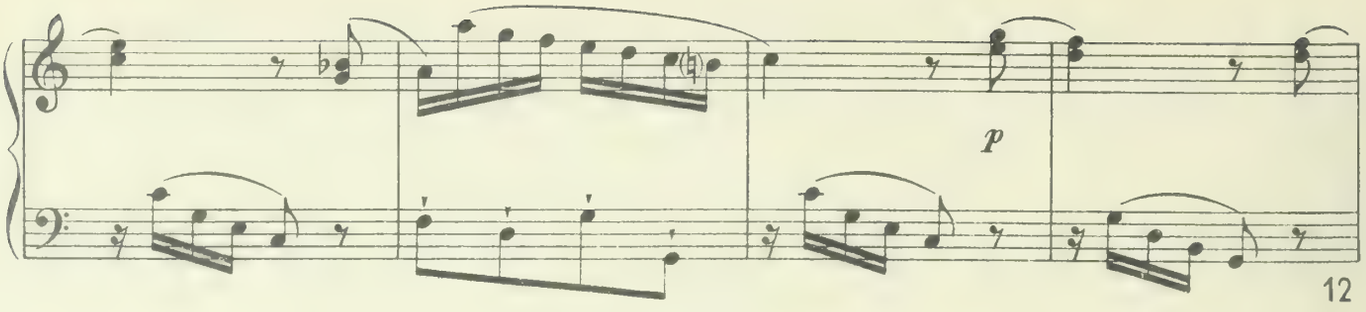
mf
44
mf
48
p
52
Allegro (♩ = 112)
f
tr
tr
tr
4
tr
8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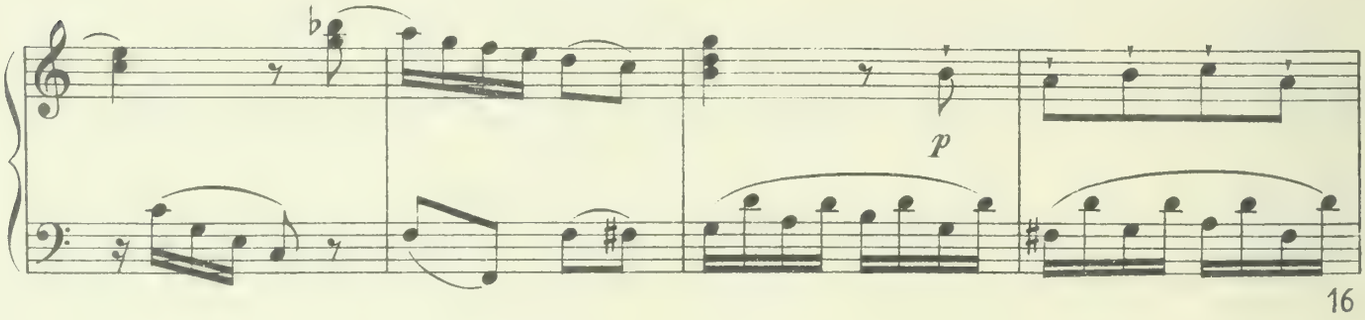
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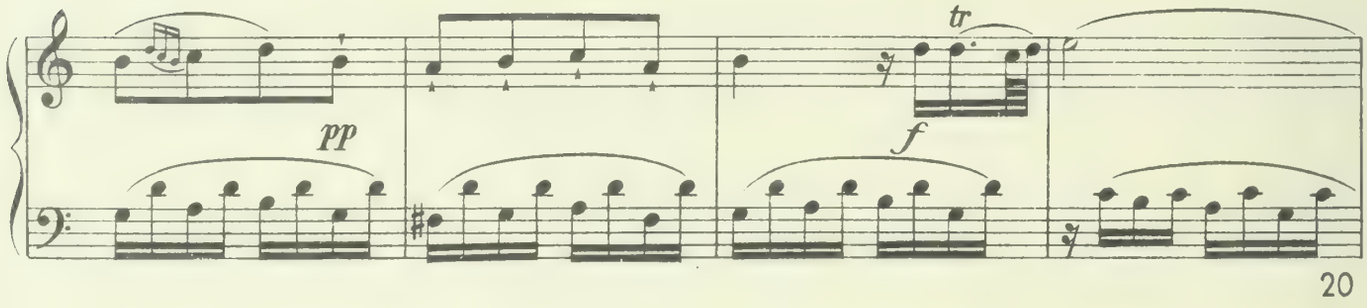
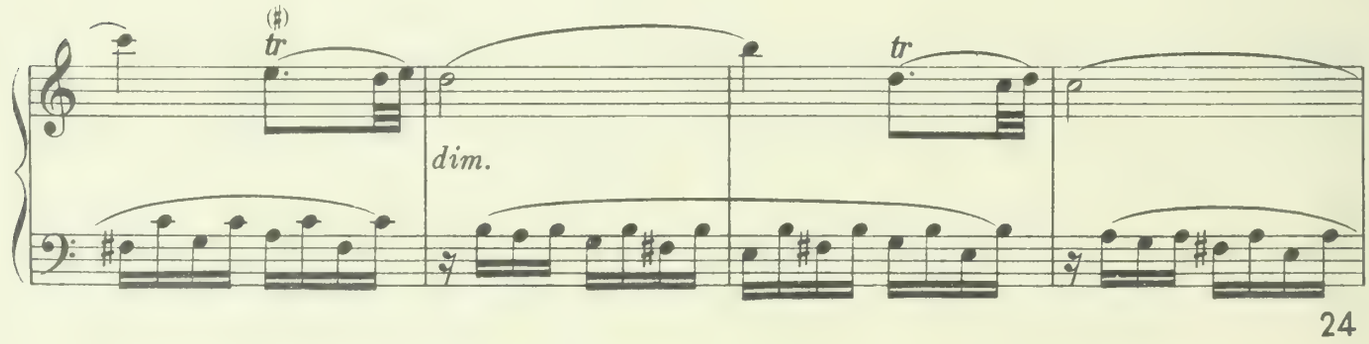

pp
tr
f
20


tr
dim.
tr
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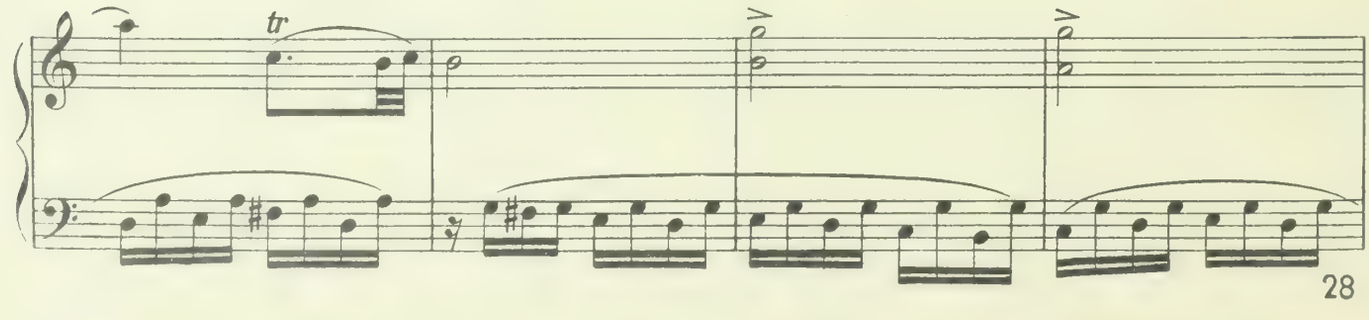
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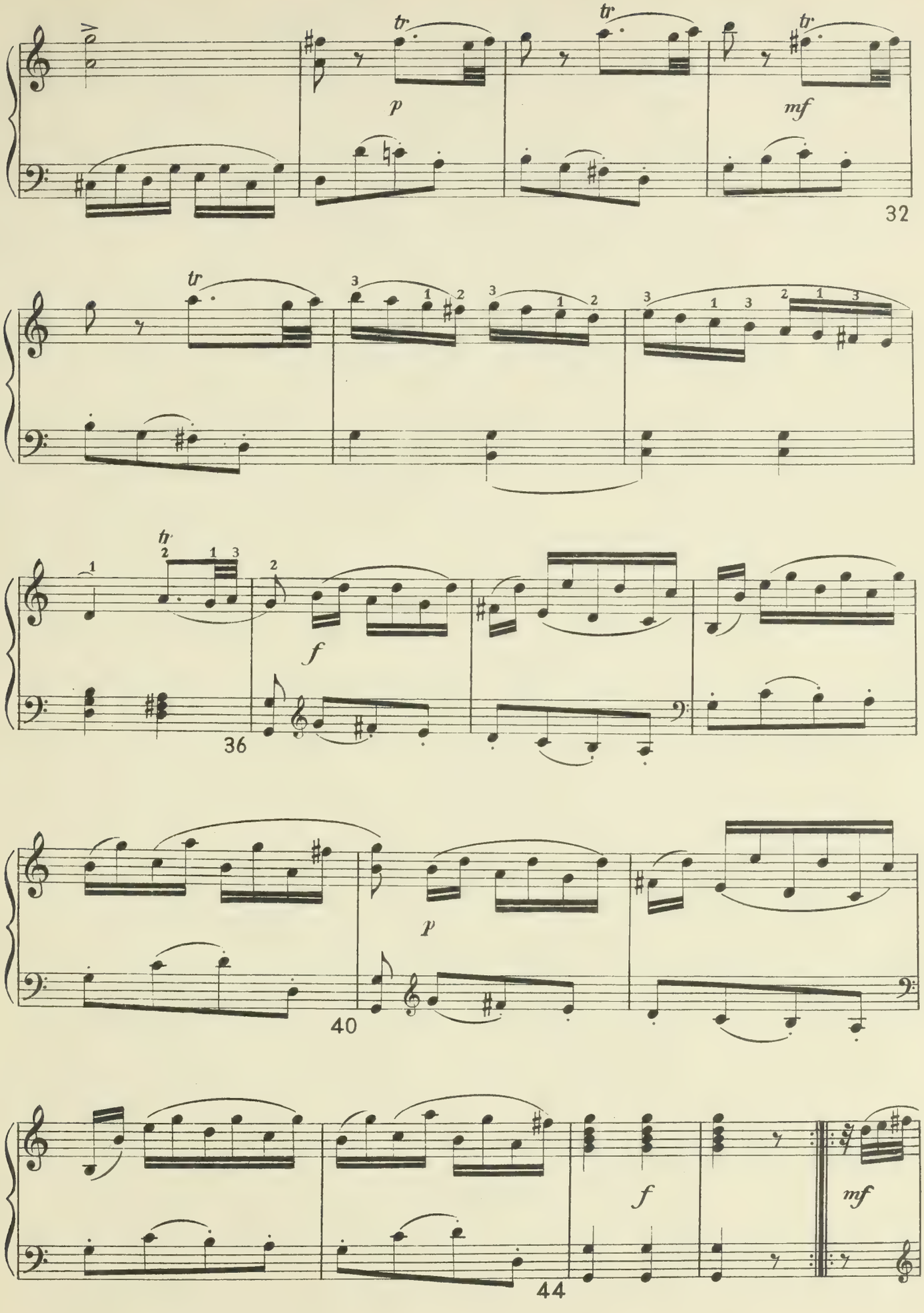
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p
mf
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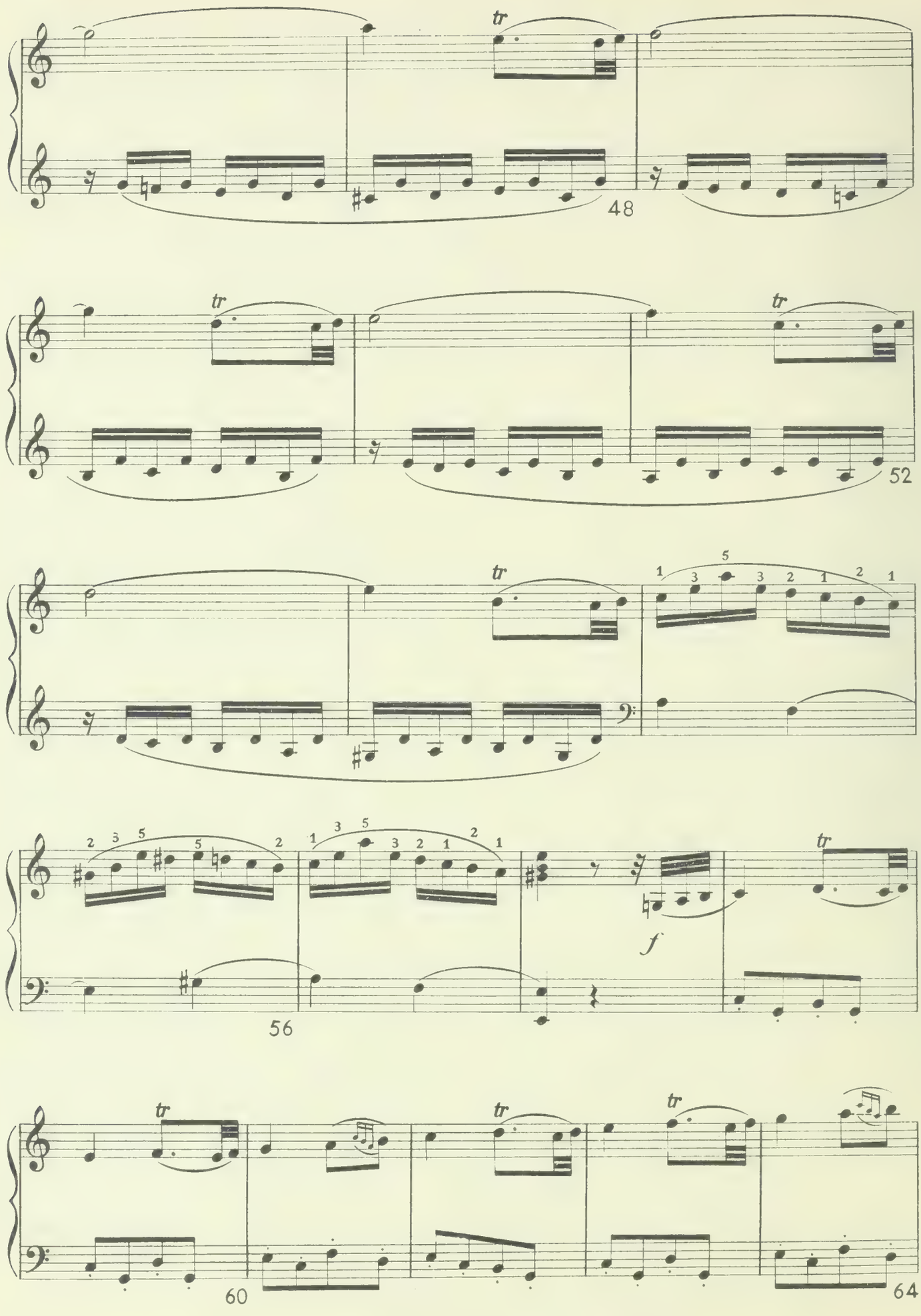
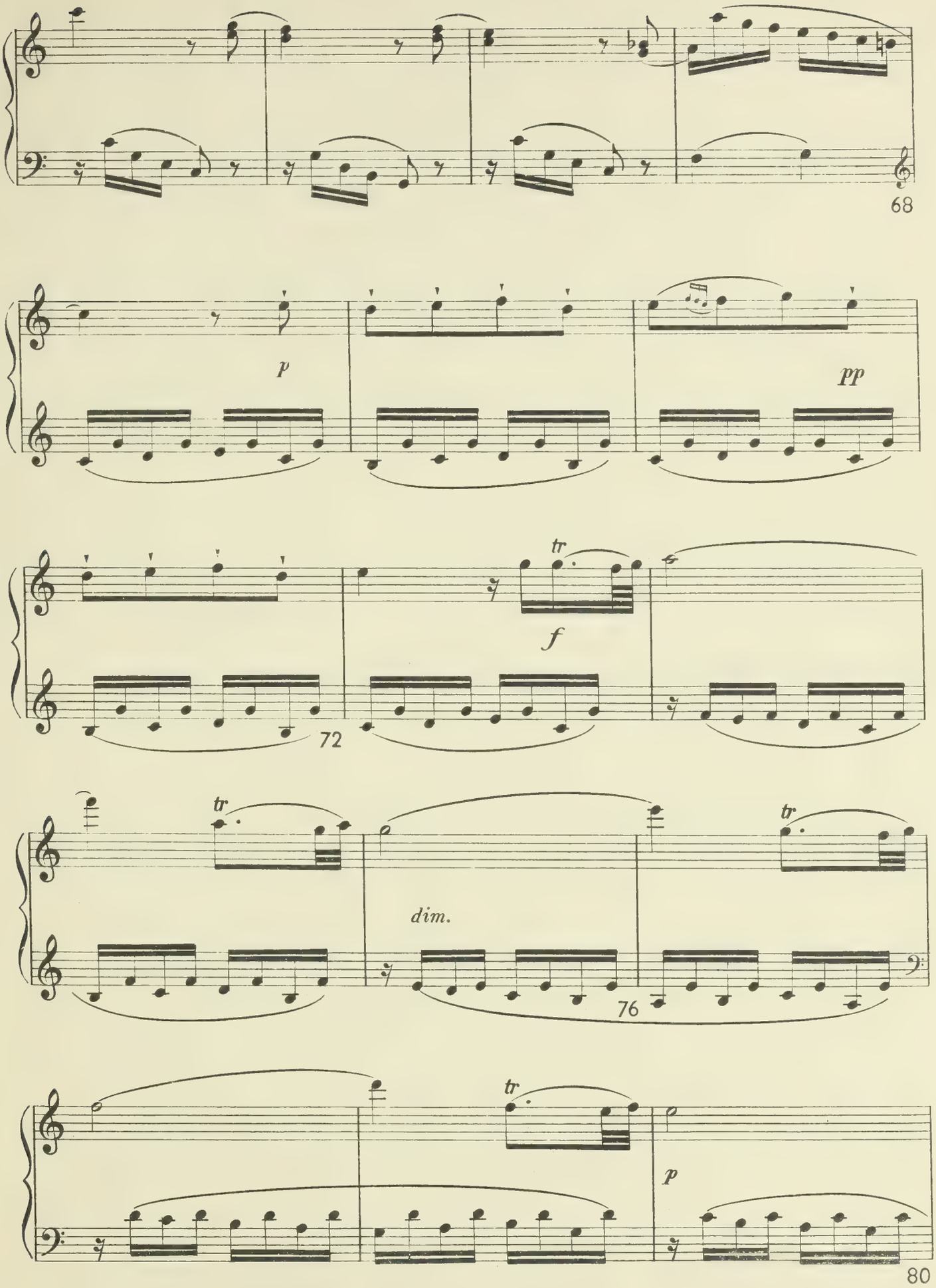
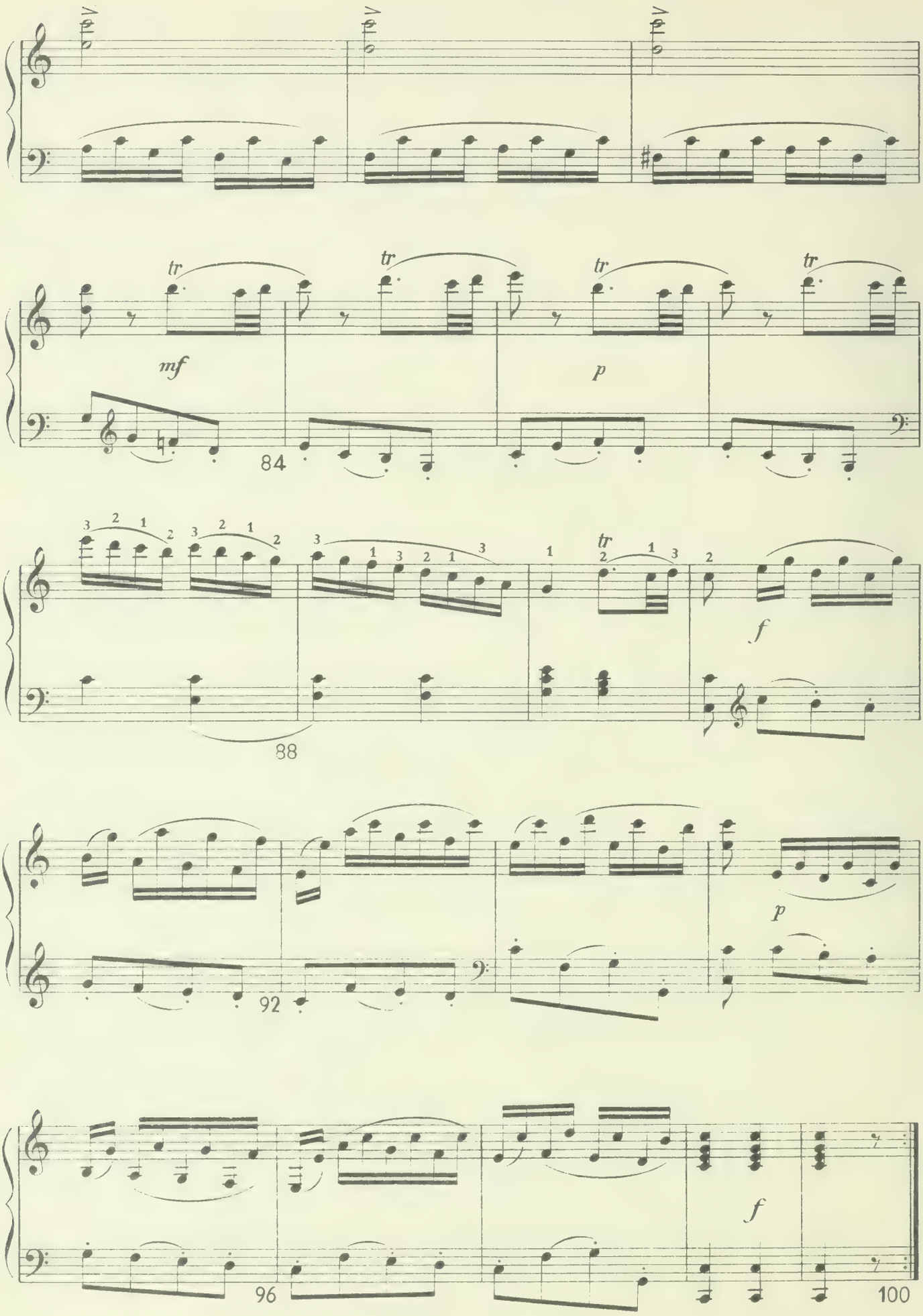
f
36
40
44

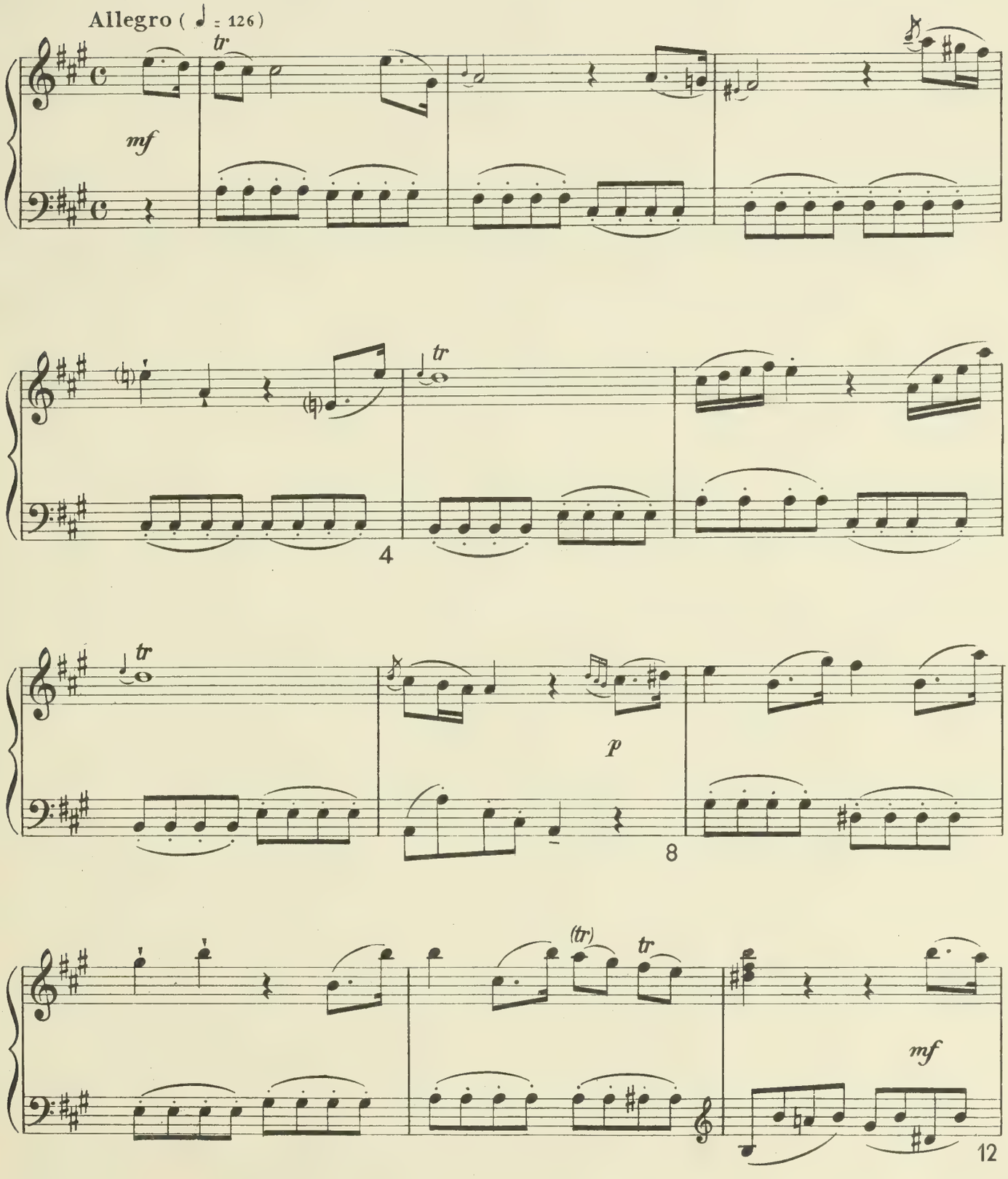

tr
48
tr
tr
52
tr
1 3 5 3 2 1 2 1
2 3 5 5 2
1 3 5 3 2 1 2 1
56
f
tr
tr
tr
tr
60
64

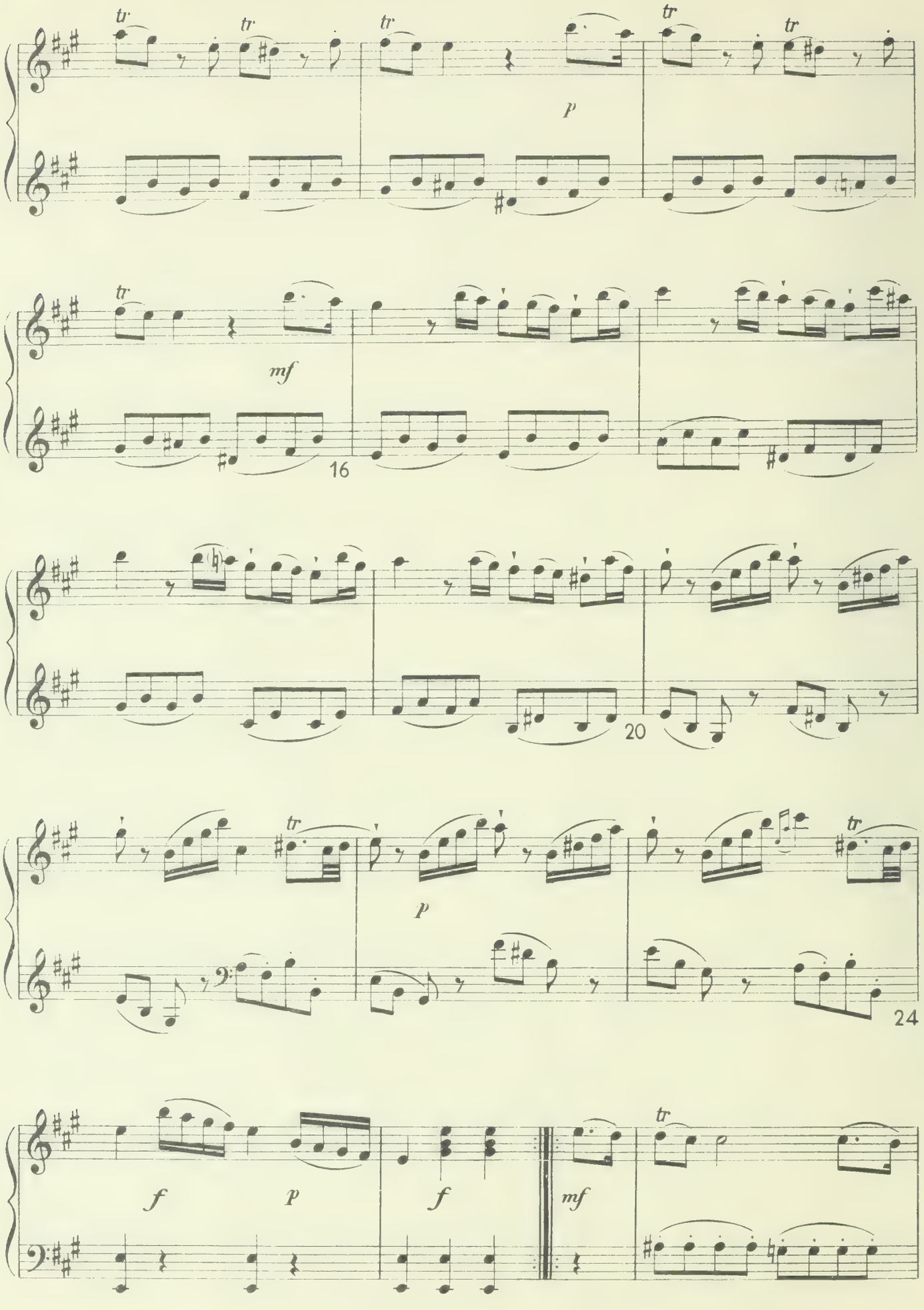

68
p
pp
tr
f
72
tr
dim.
tr
76
tr
p
80

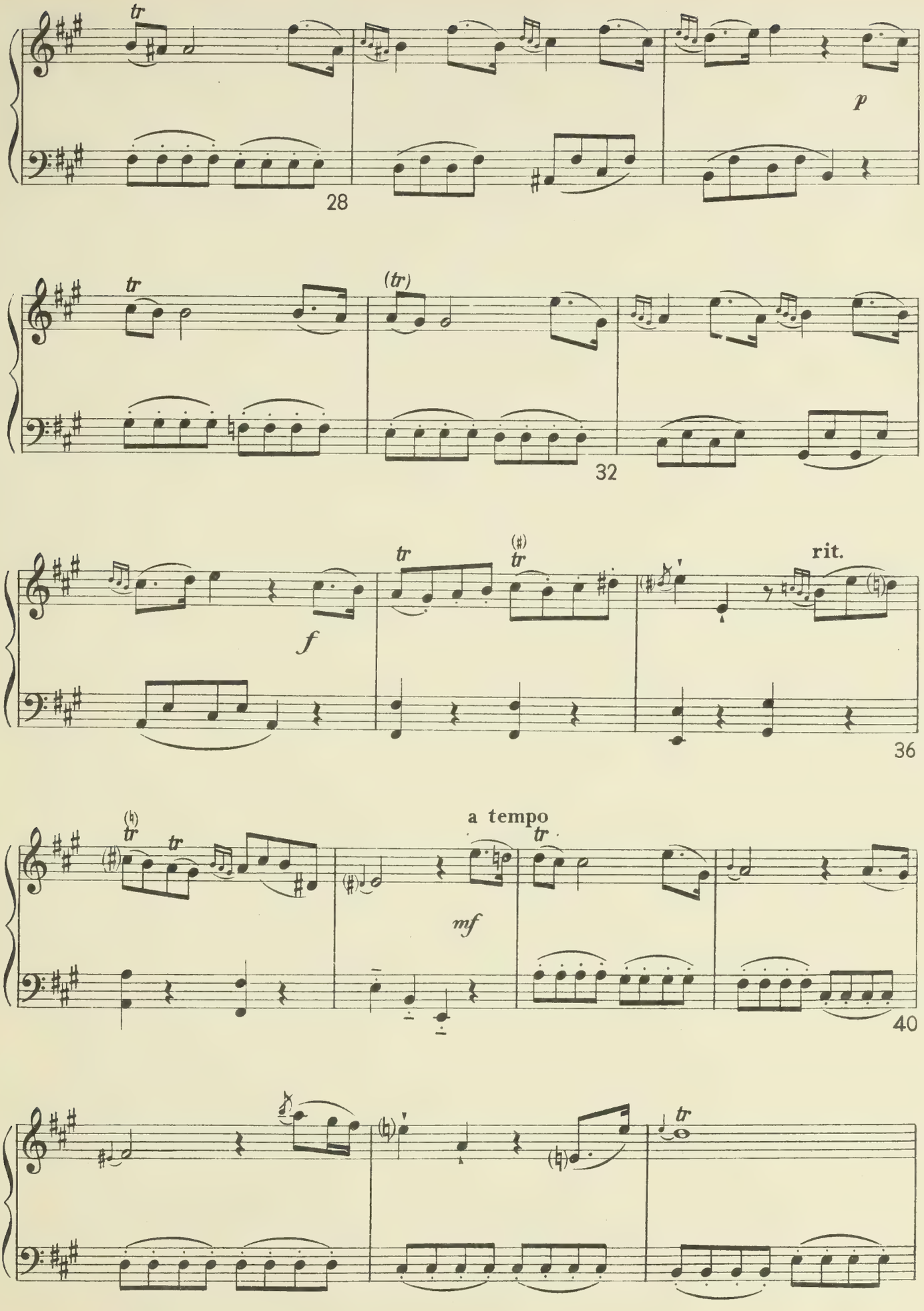

mf
p
f
p
f
84
88
92
96
100

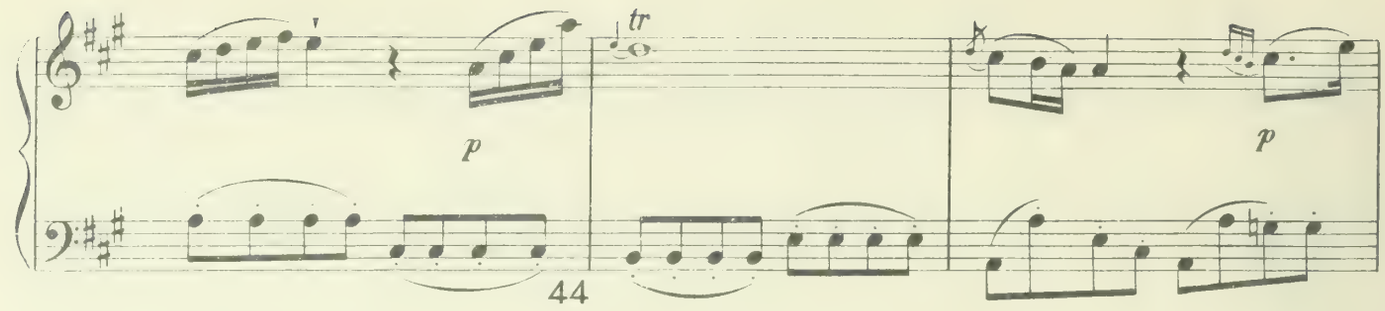
SONATA X

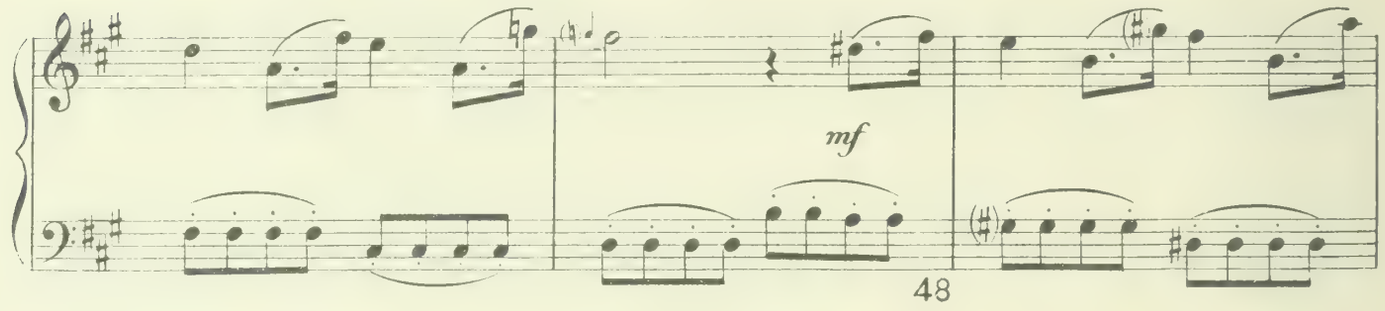
(La maggiore)

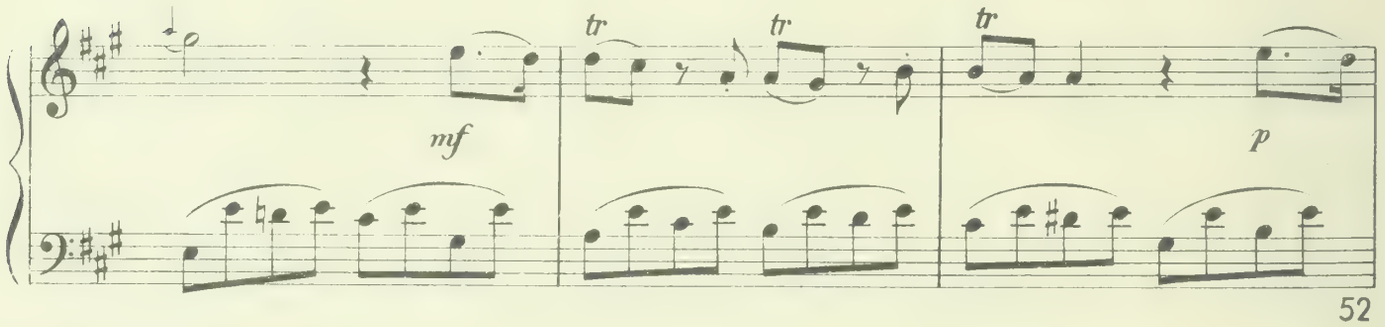



tr
tr
tr
tr
tr
p
mf
16
20
p
24
f
p
f
mf
tr


tr
p
28
tr
(tr)
32
f
tr
tr
rit.
36
a tempo
tr
mf
40
tr


tr
p
p
44


mf
48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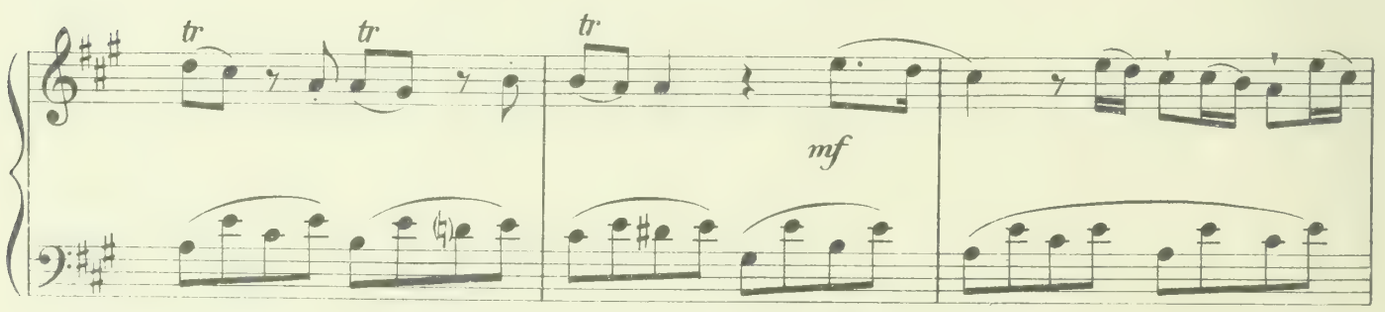
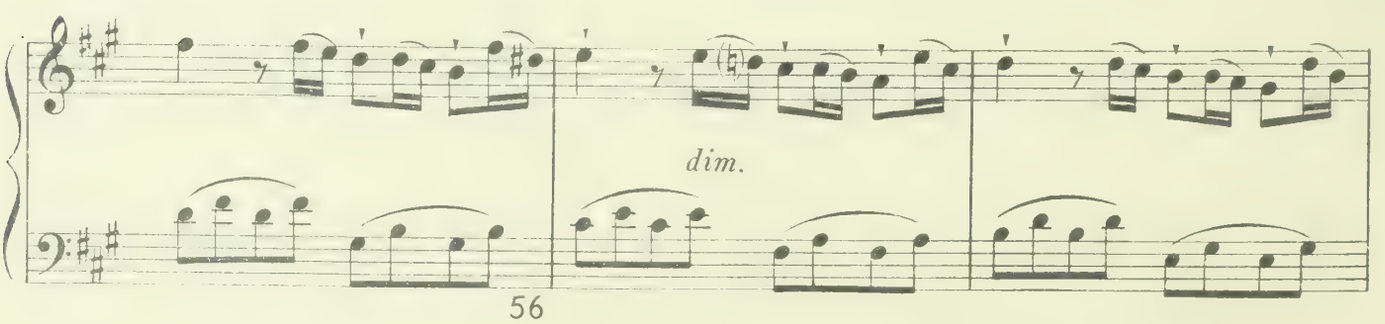
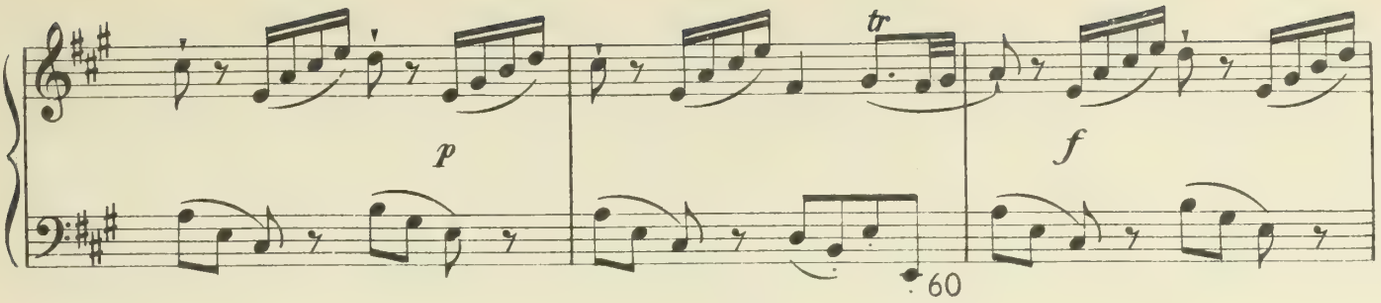
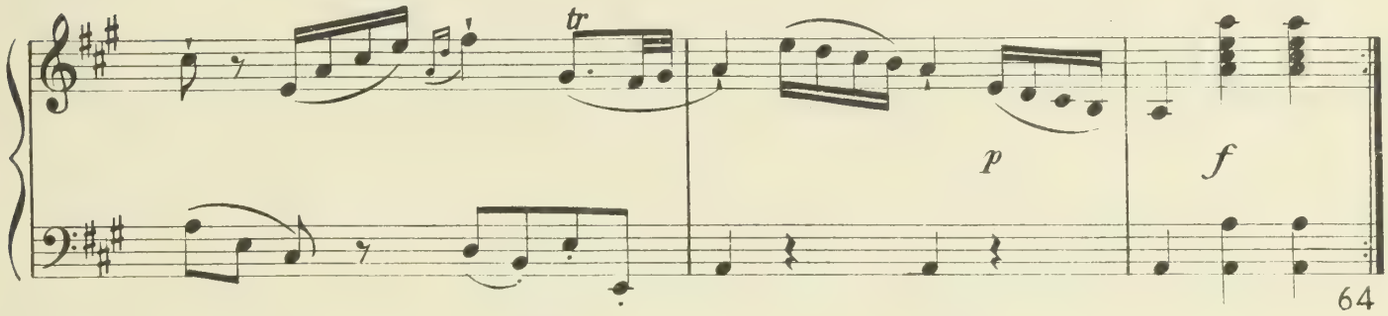
tr
tr
mf
p
52

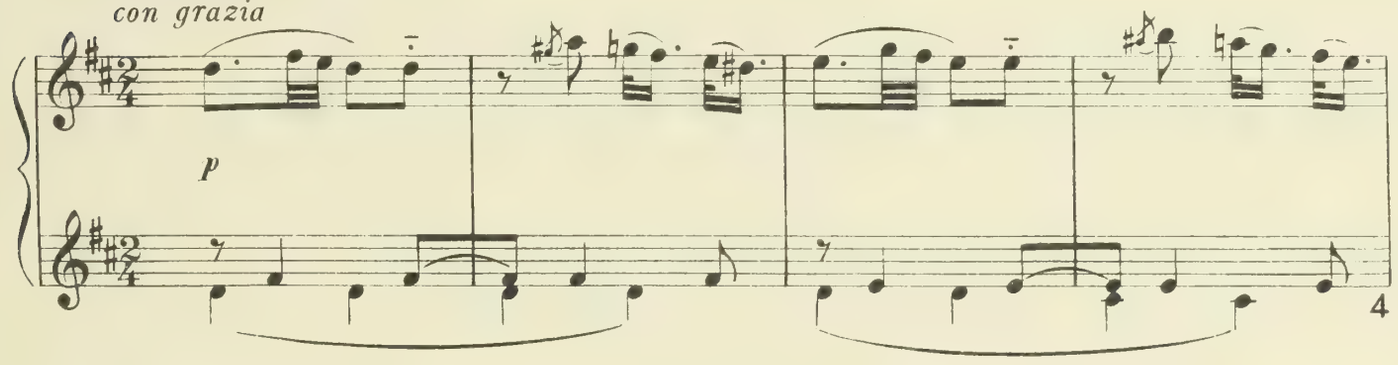

tr
tr
tr
mf

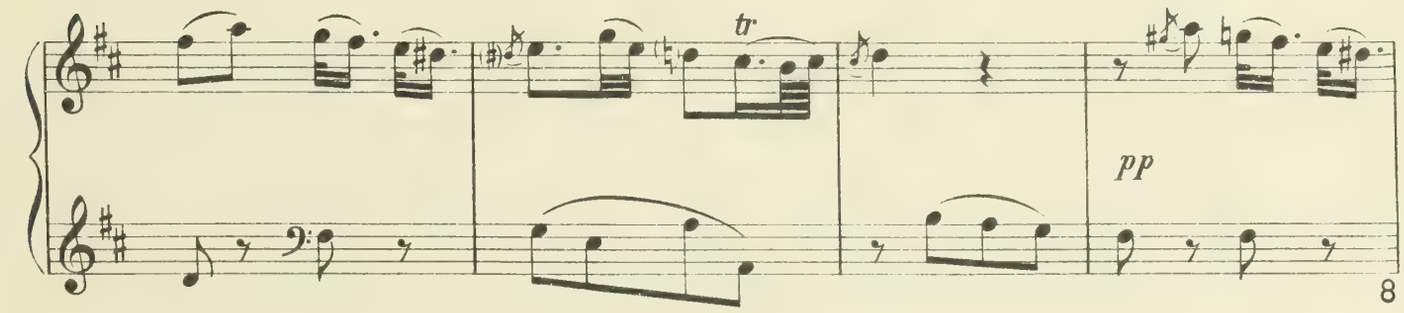

dim.
56

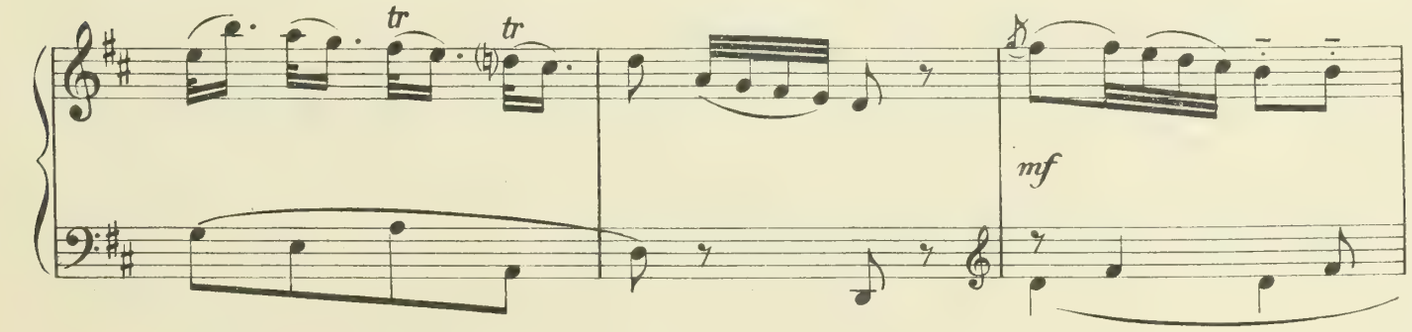


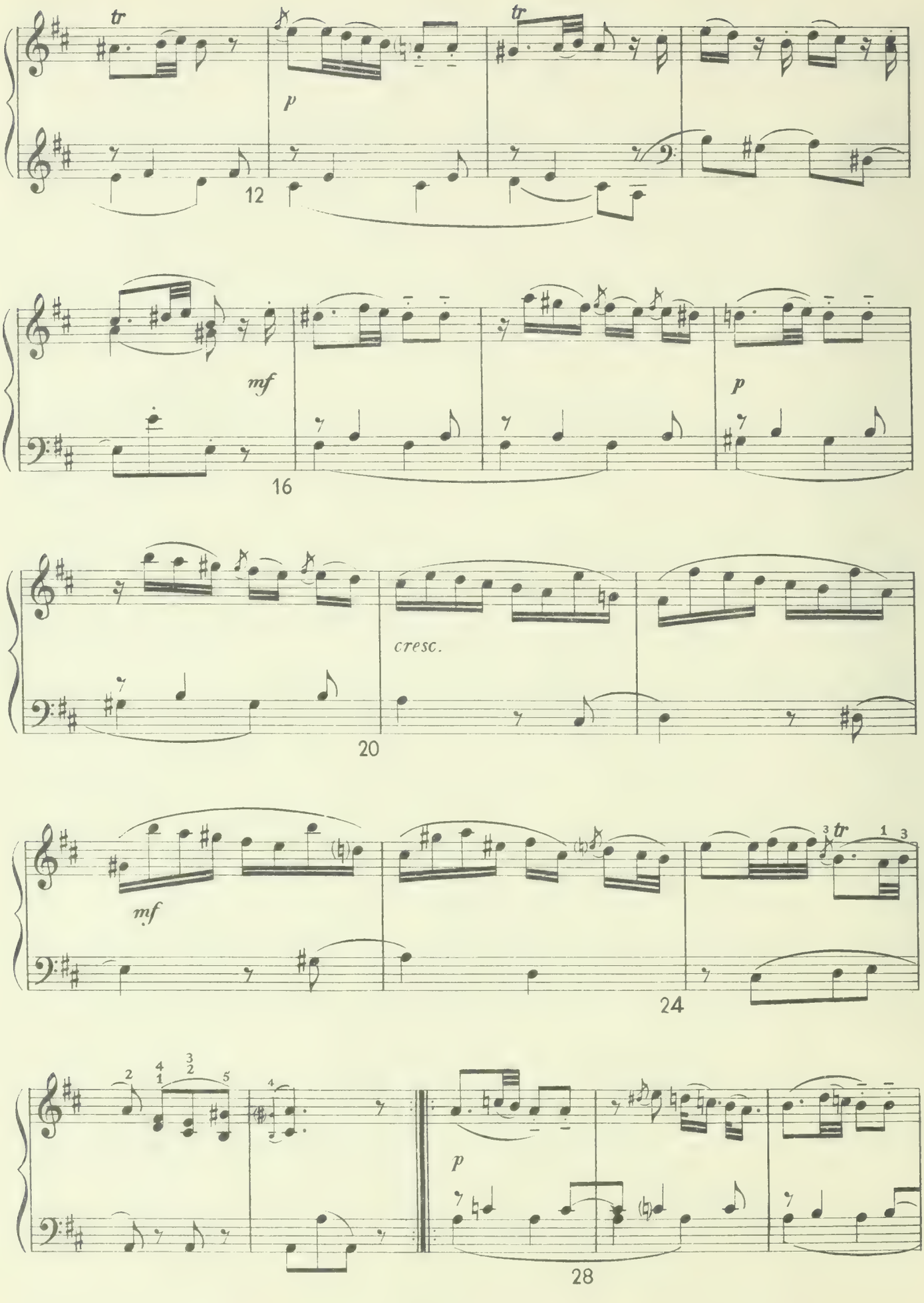


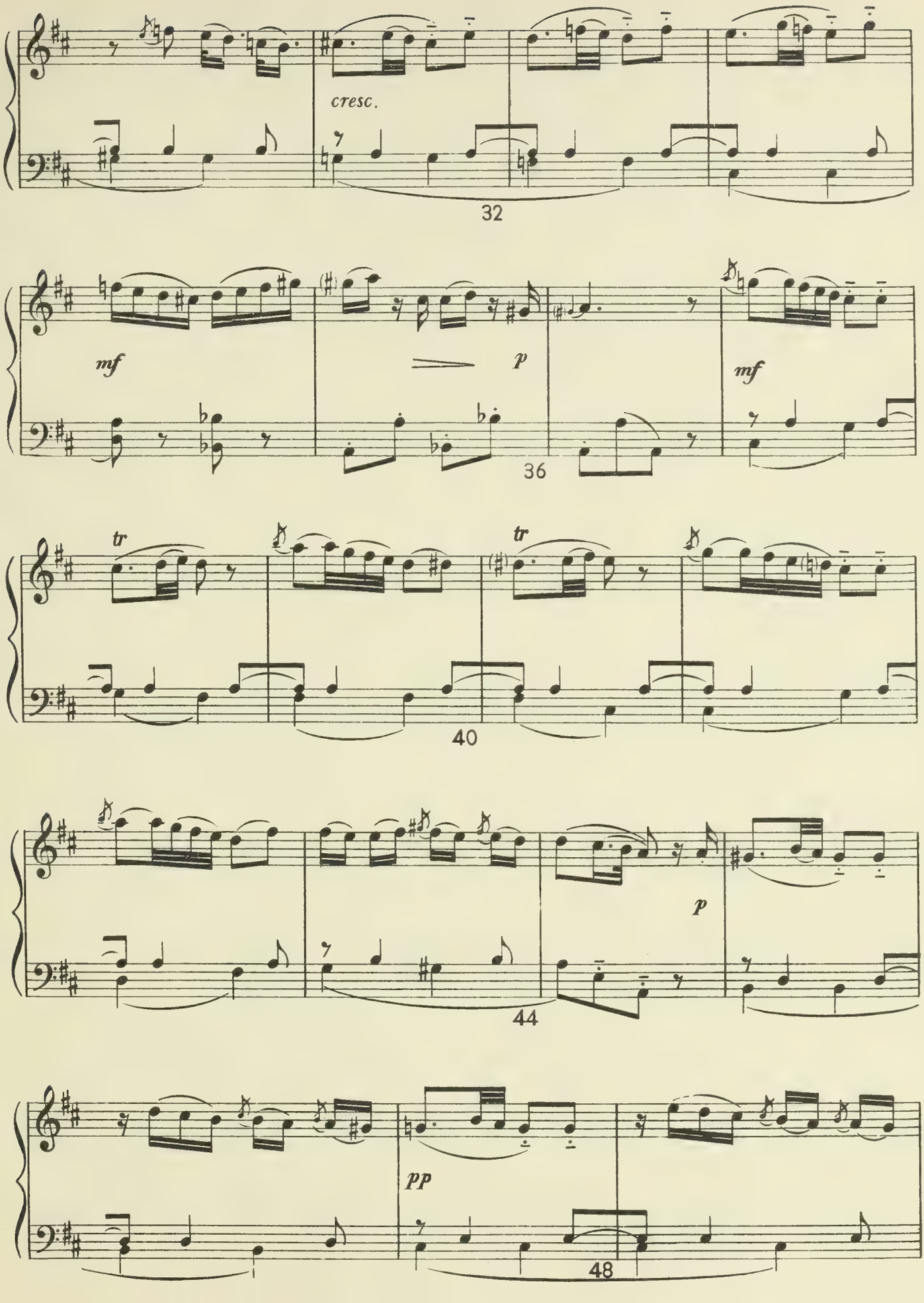
Larghetto (♪ = 92)
con grazia

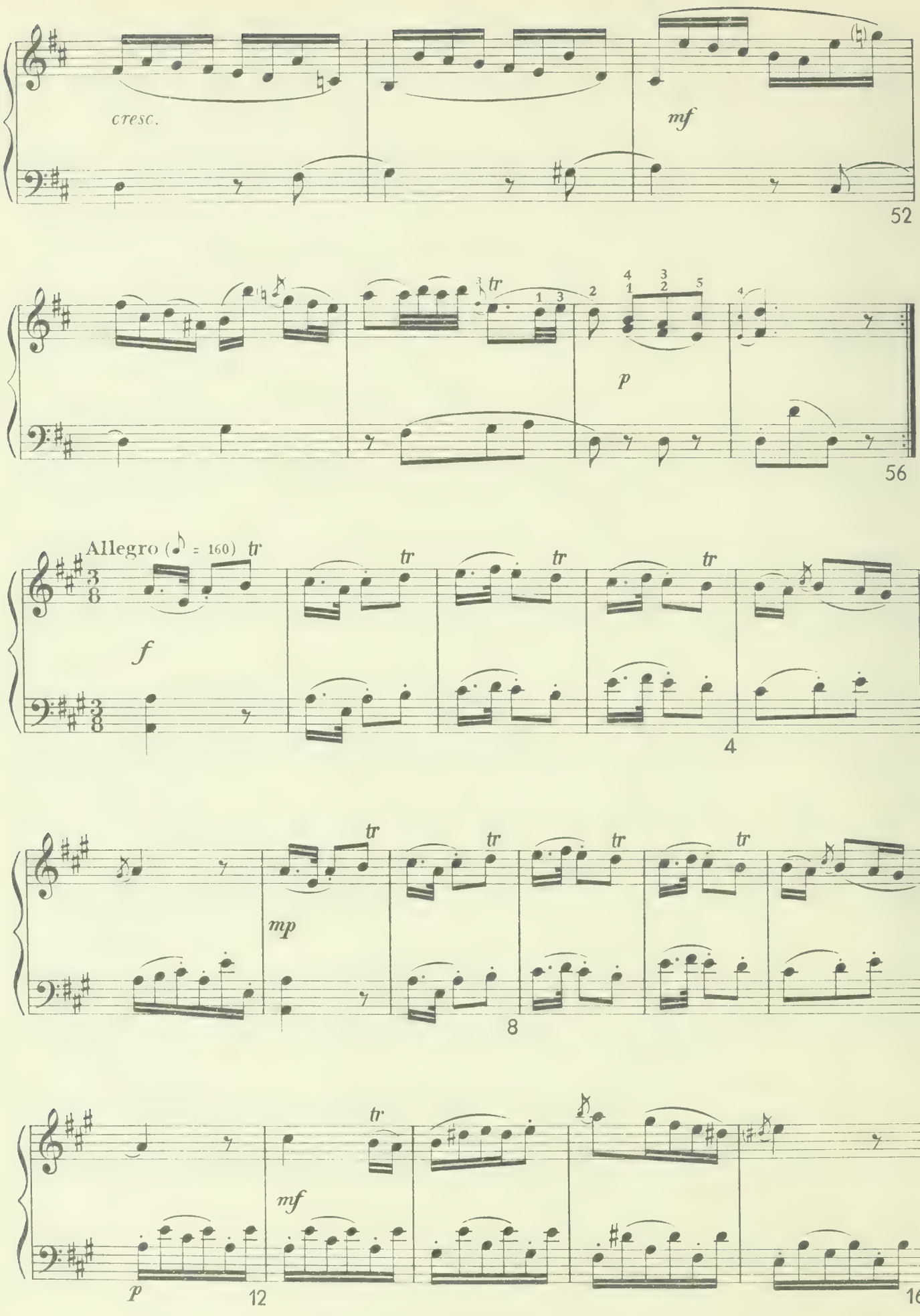


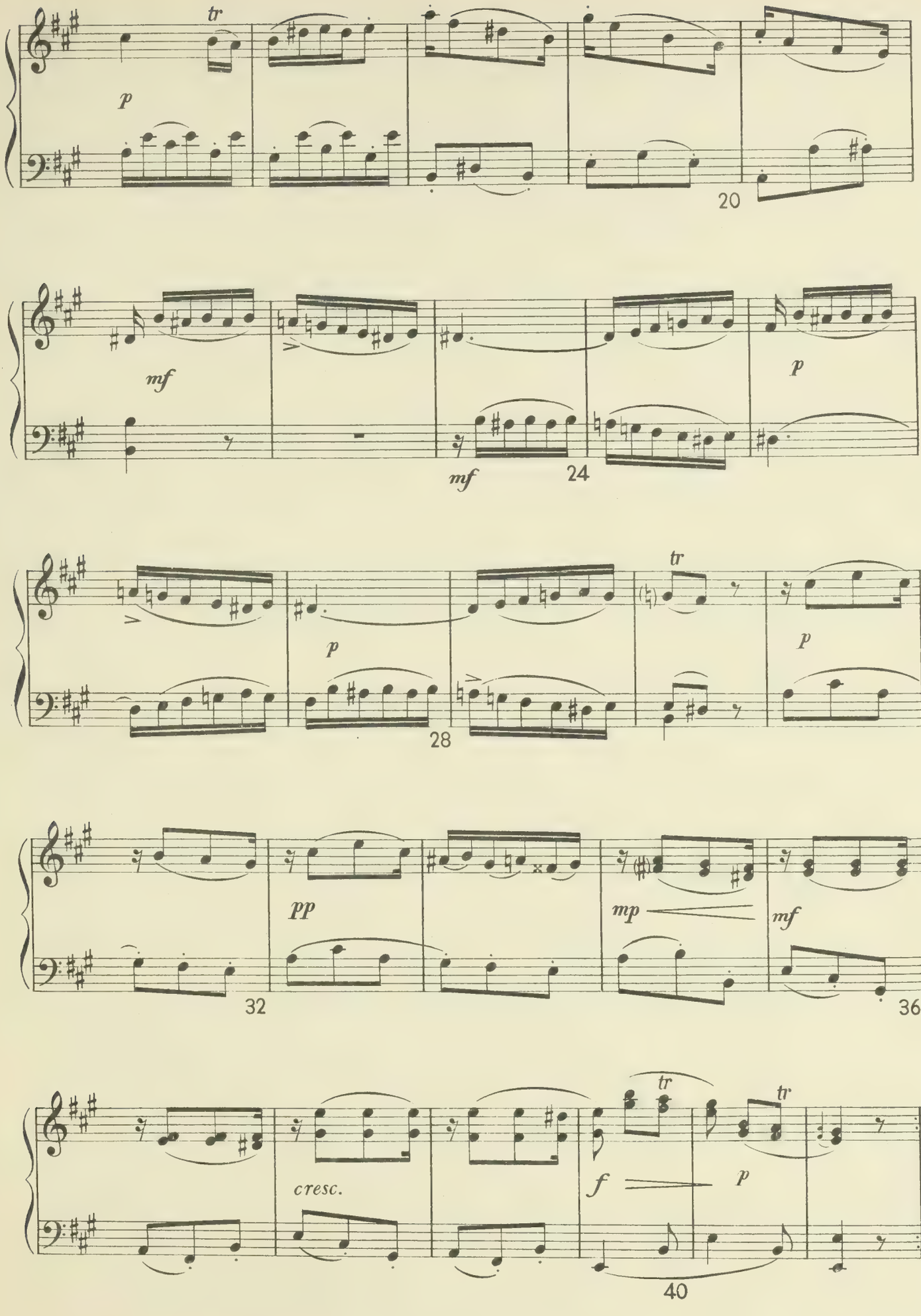


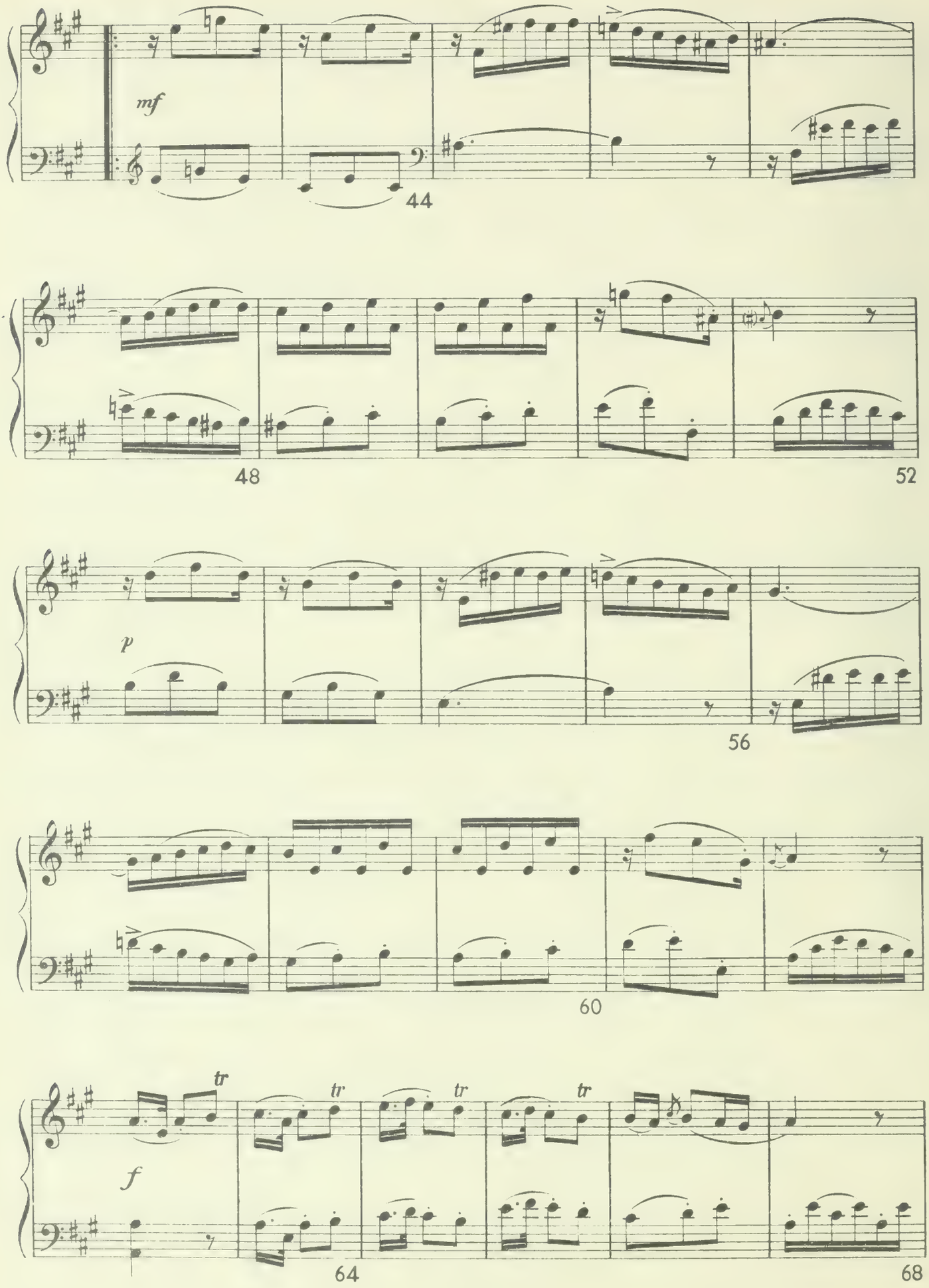


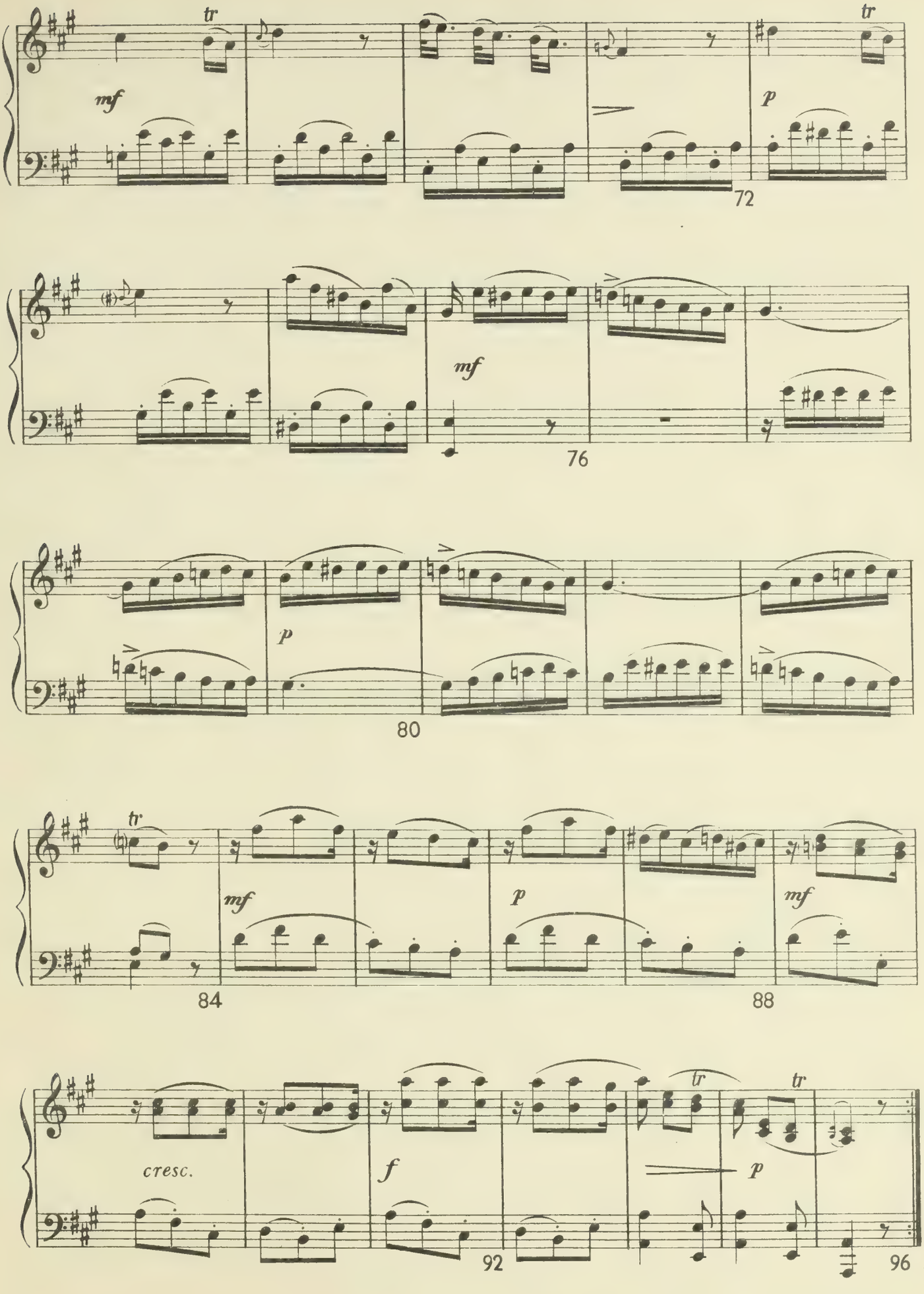

tr
p
tr
12
mf
p
16
cresc.
20
mf
3 tr 1 3
24
2 4 1 3 2 5
4
p
28


cresc.
32
mf
p
mf
36
tr
tr
40
p
44
pp
48


cresc.
mf
52
tr
p
56
Allegro (♪ = 160)
tr
f
4
mp
8
mf
p
12
16

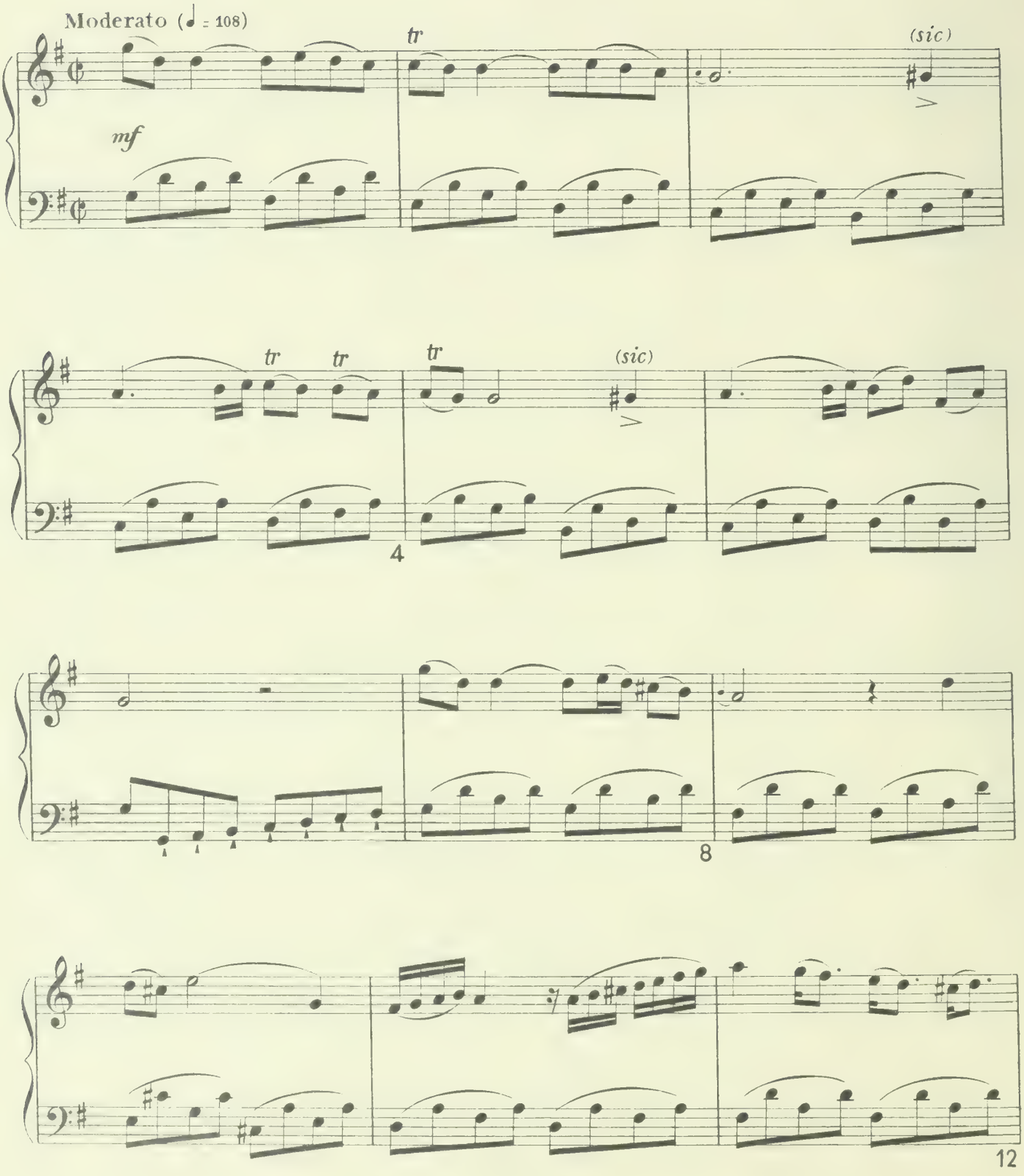

tr
p
20
mf
mf
24
p
tr
p
p
28
pp
mp
mf
32
36
cresc.
f
tr
tr
p
40

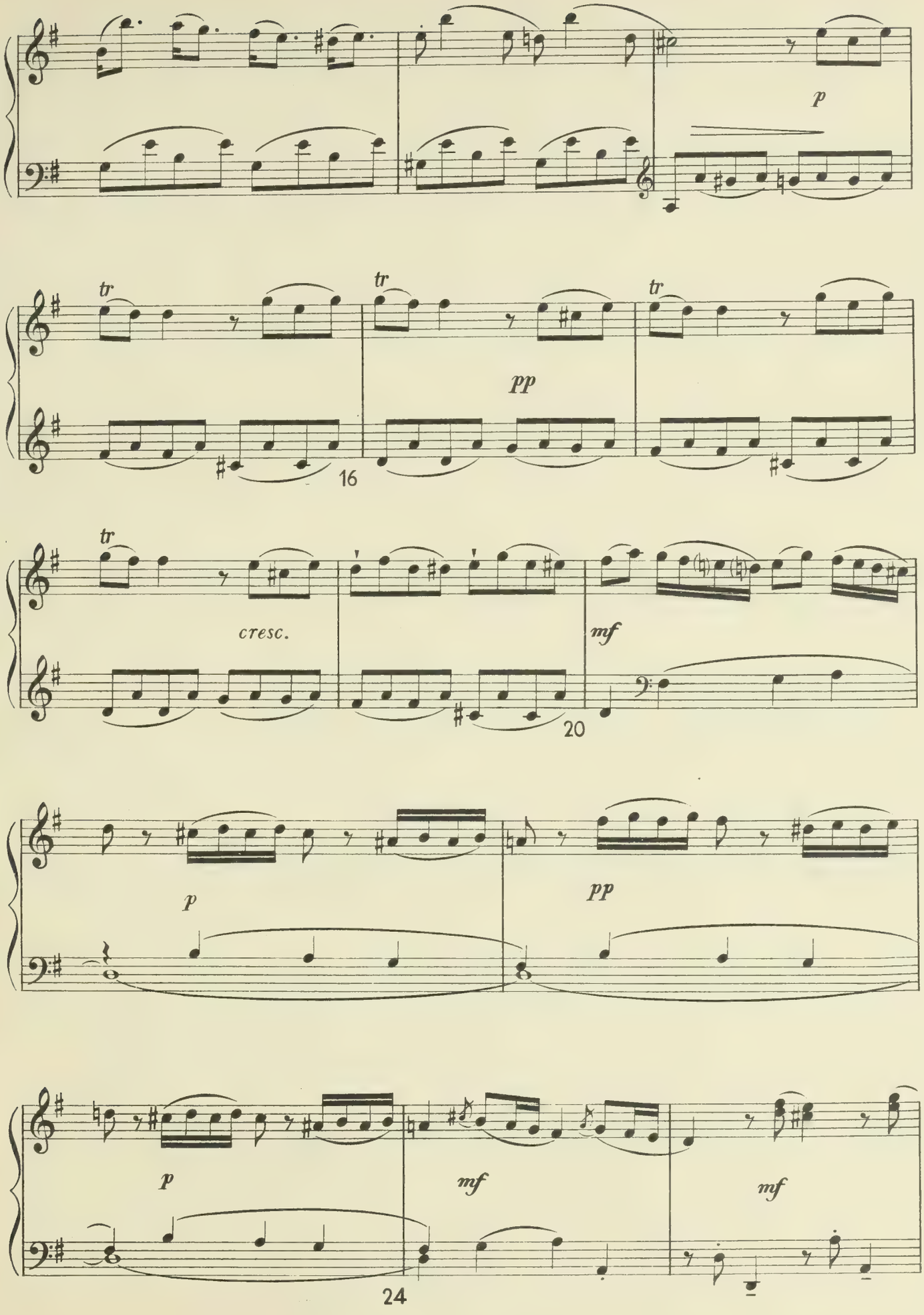

mf
44
48
52
p
56
60
tr
tr
tr
tr
f
64
68


tr
mf
p
72
mf
76
p
80
tr
mf
p
mf
84
88
cresc.
f
tr
tr
p
92
96

SONATA XI

(Sol maggiore)

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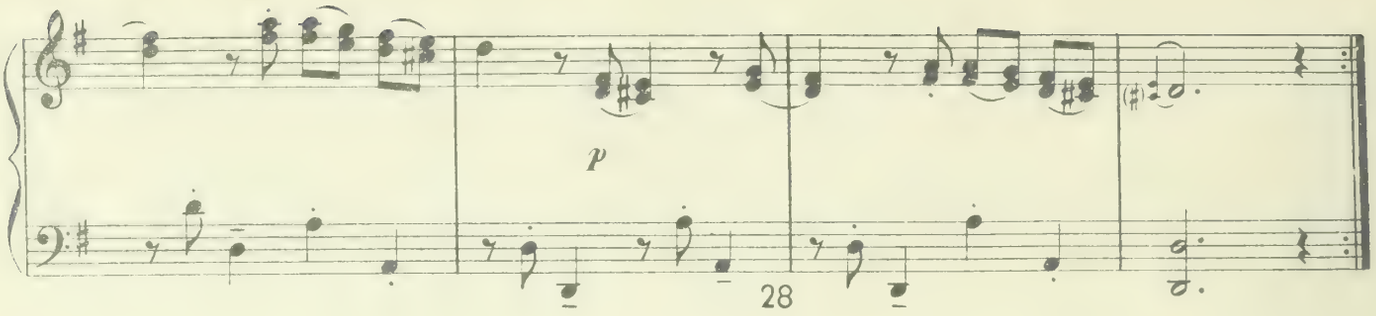
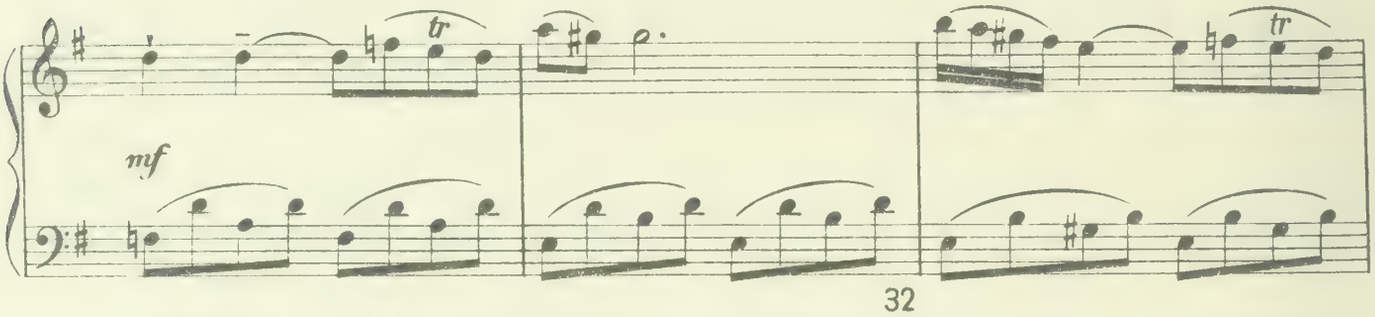
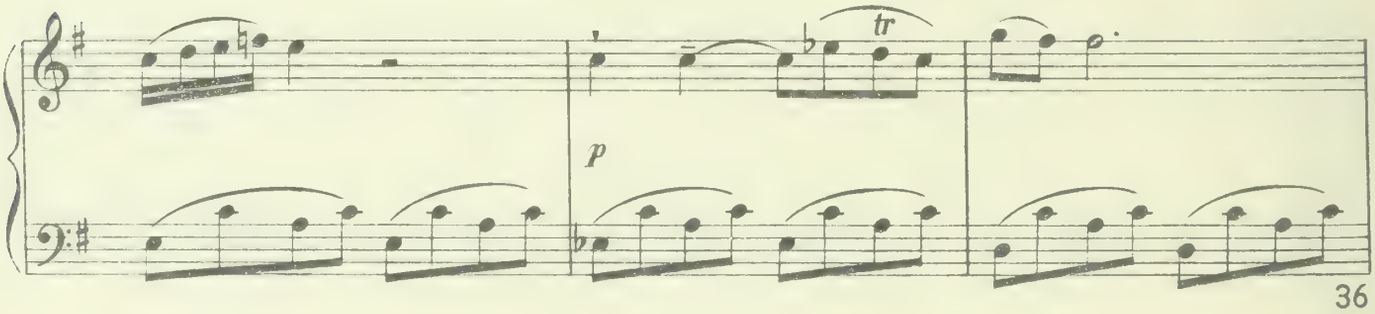
tr
tr
tr
pp
16
tr
cresc.
mf
20
p
pp
p
mf
mf
24



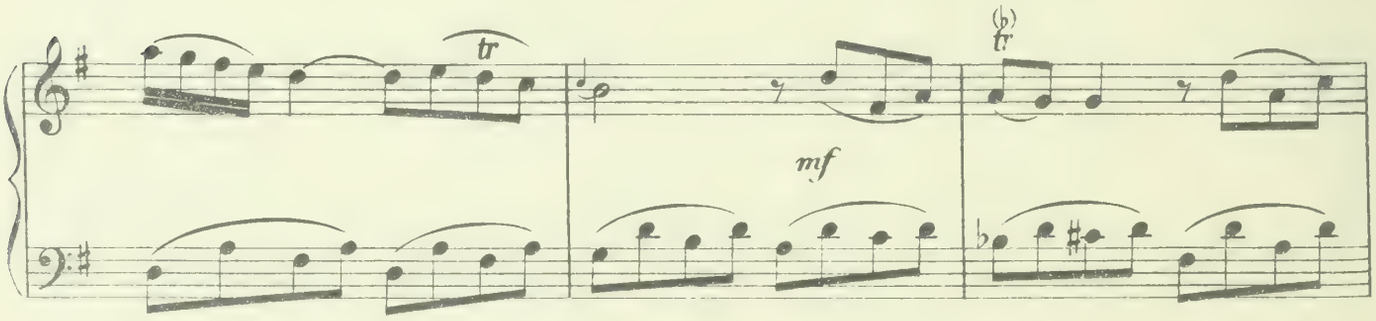
28

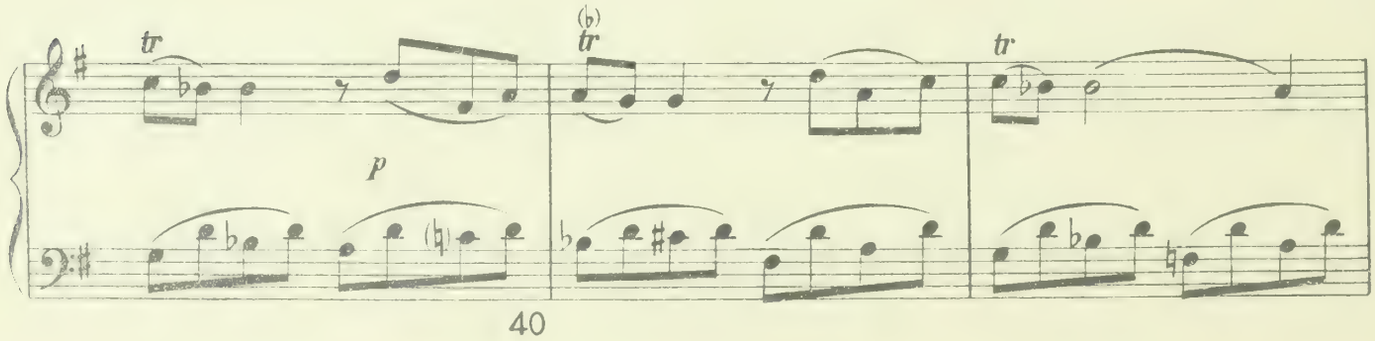


32

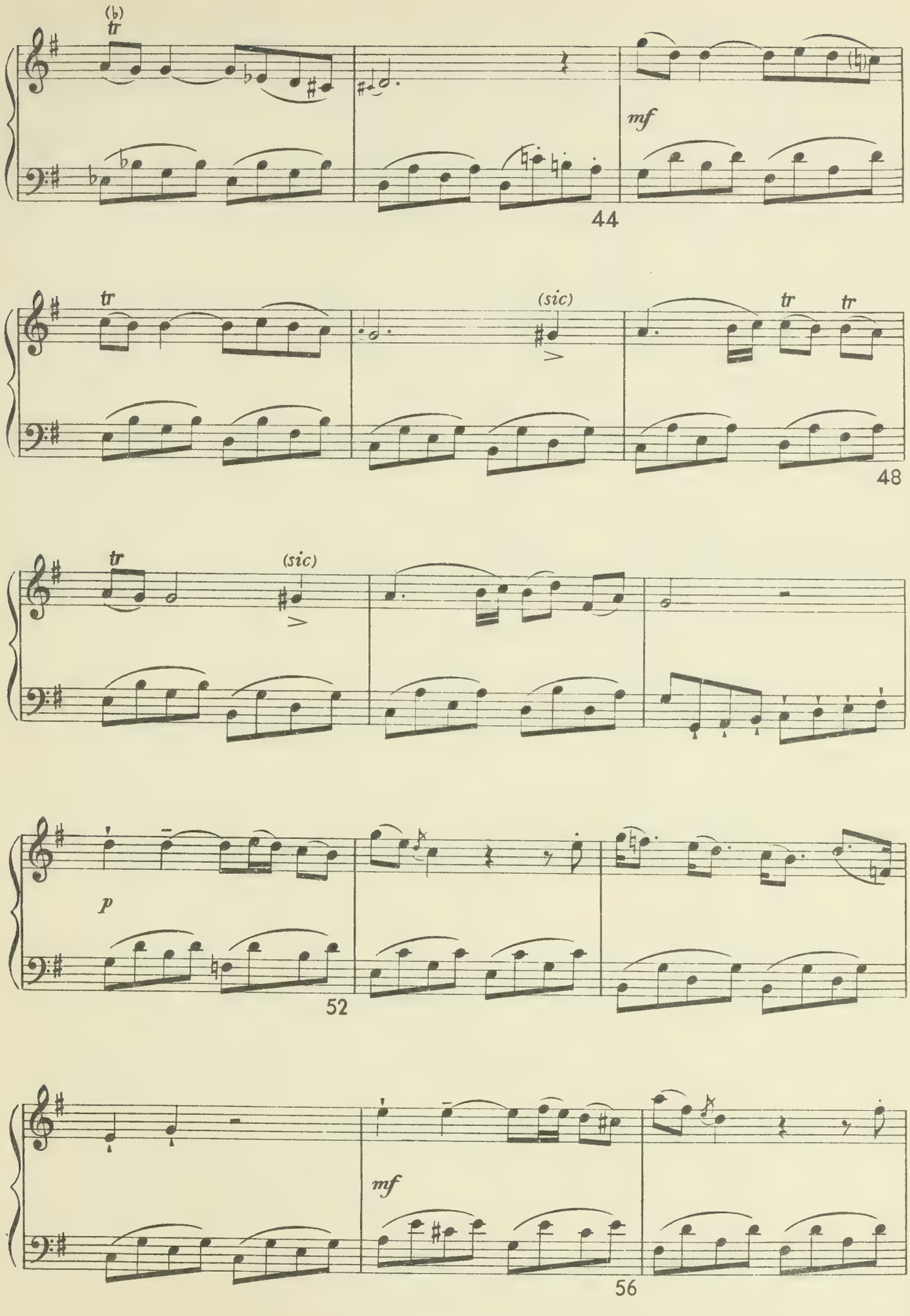


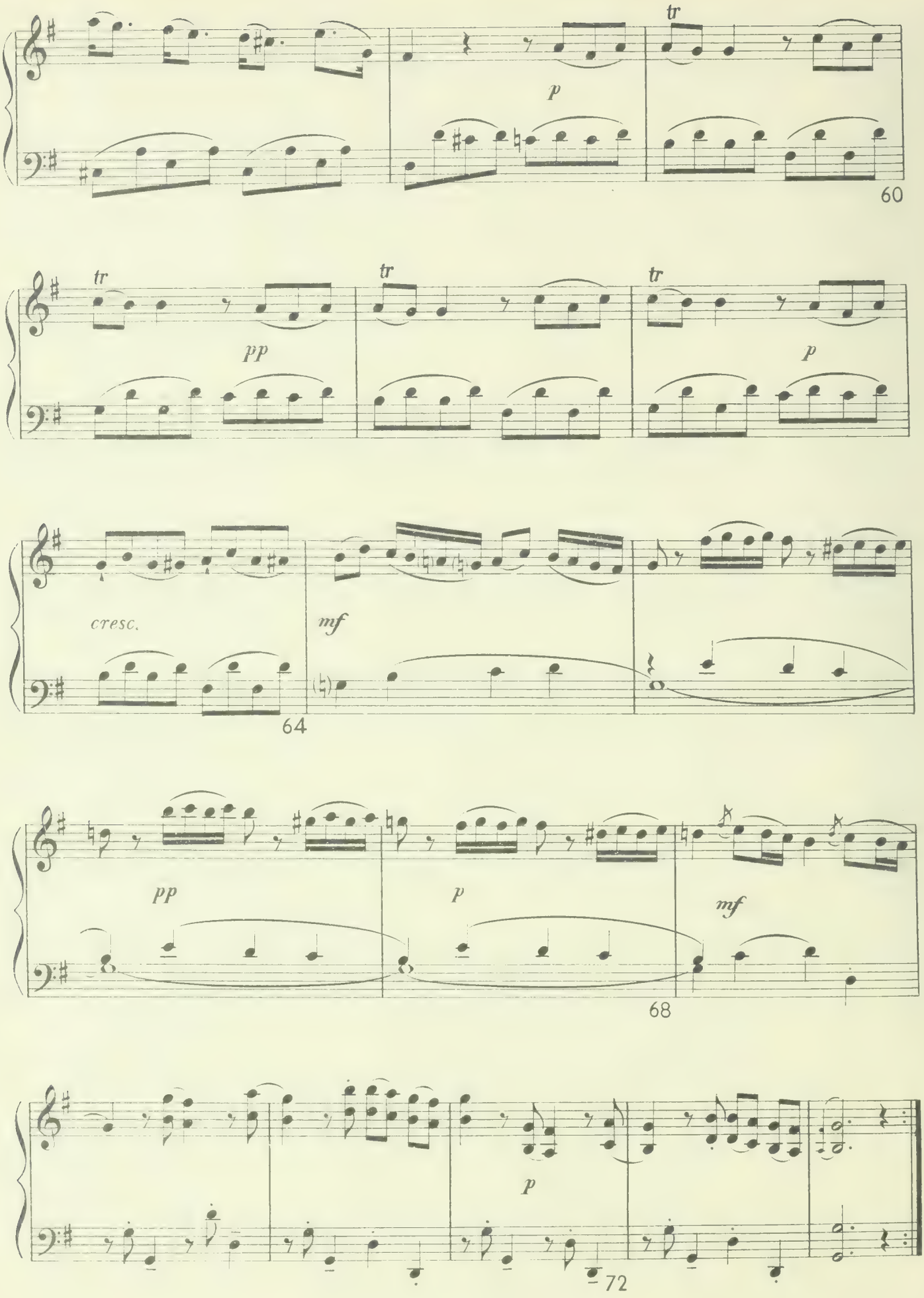
36



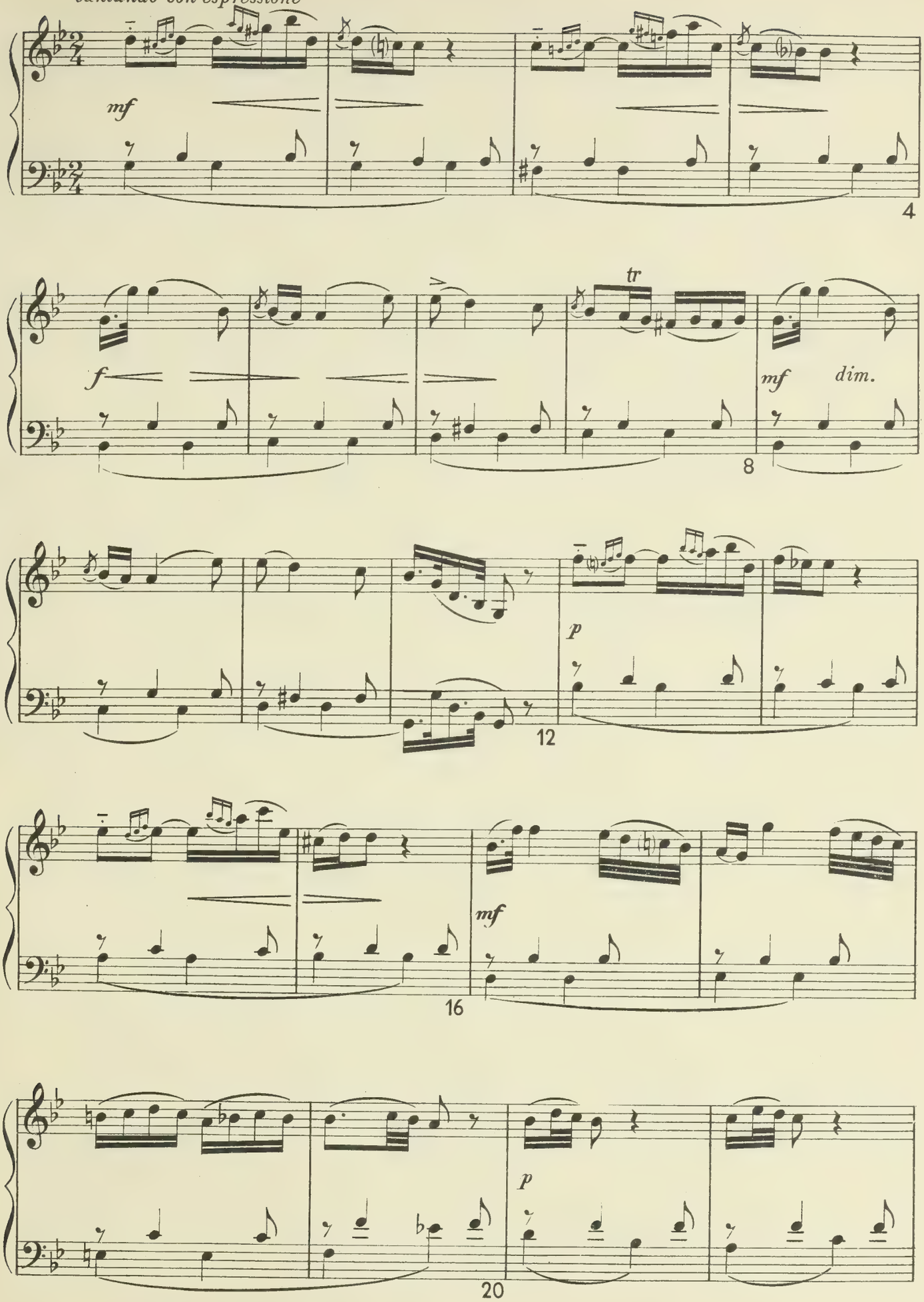


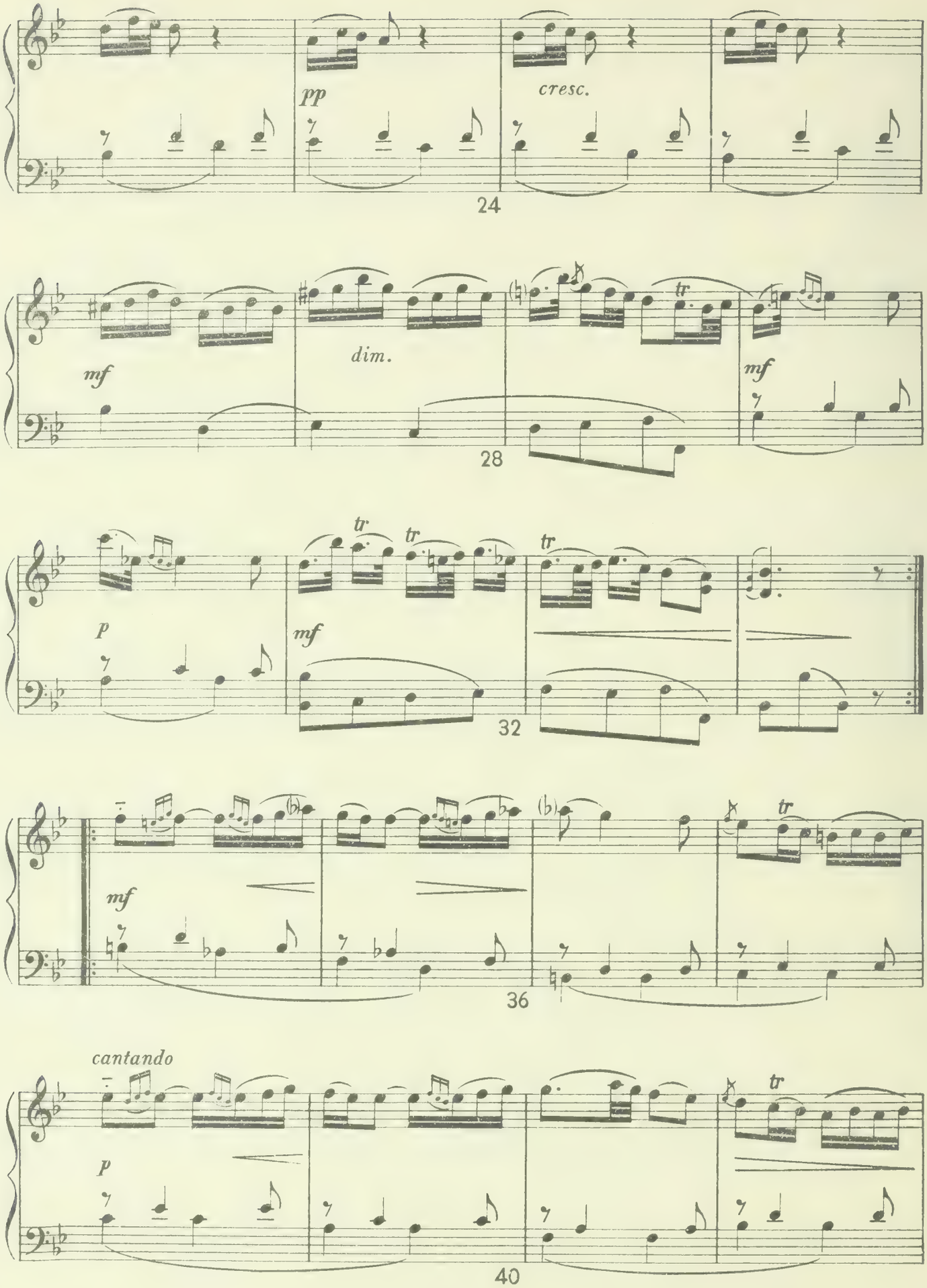
40

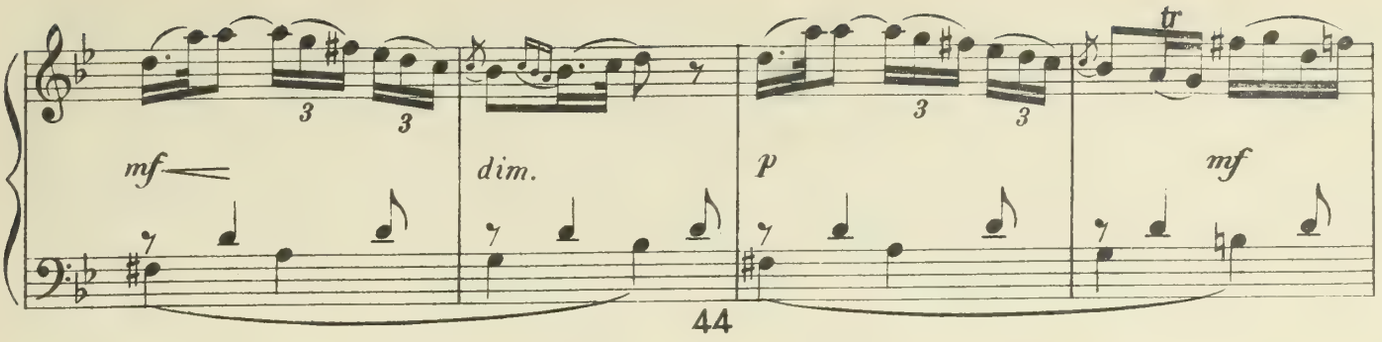

(♭)
tr
mf
44
tr
(sic)
tr
tr
48
tr
(sic)
52
p
mf
56

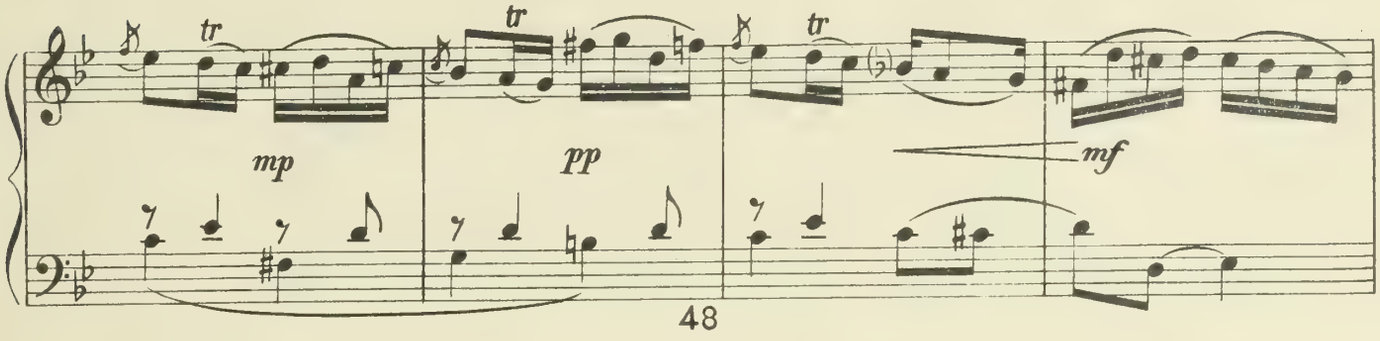

tr
p
60
tr
pp
tr
tr
p
cresc.
mf
64
pp
p
mf
68
p
72

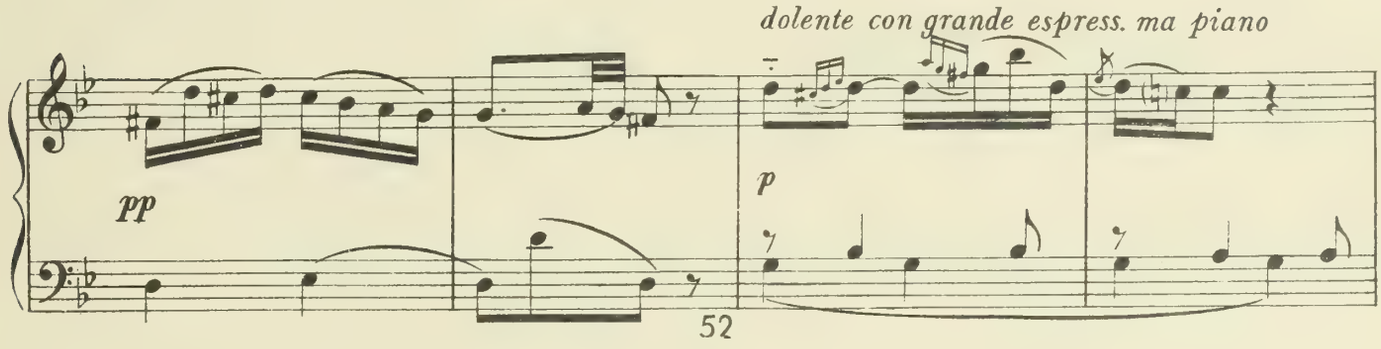
Adagio (♪=80)
cantando con espressione

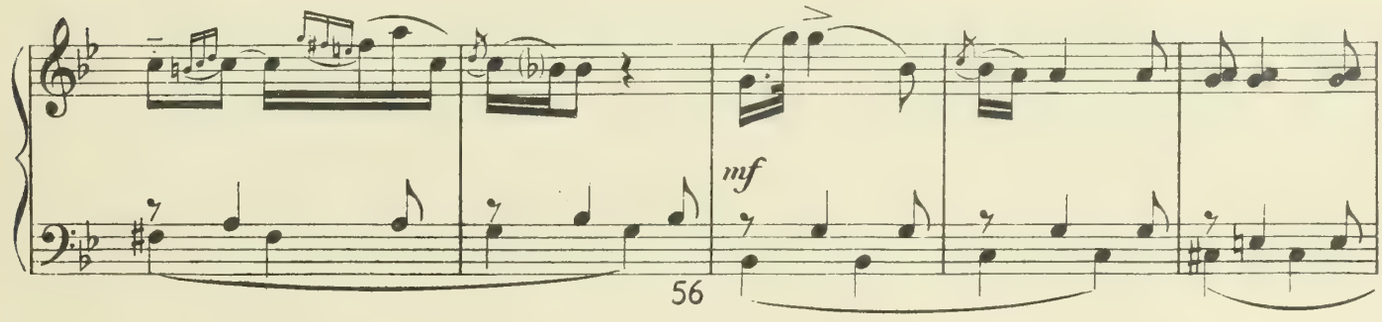


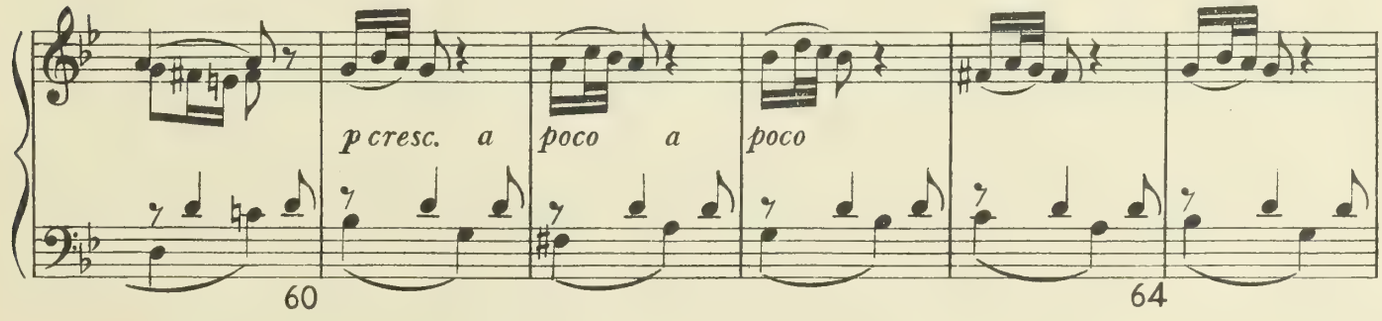

pp
cresc.
24
mf
dim.
tr
mf
28
p
tr
tr
mf
tr
32
mf
(♭)
(♭)
tr
36
cantando
p
tr
40

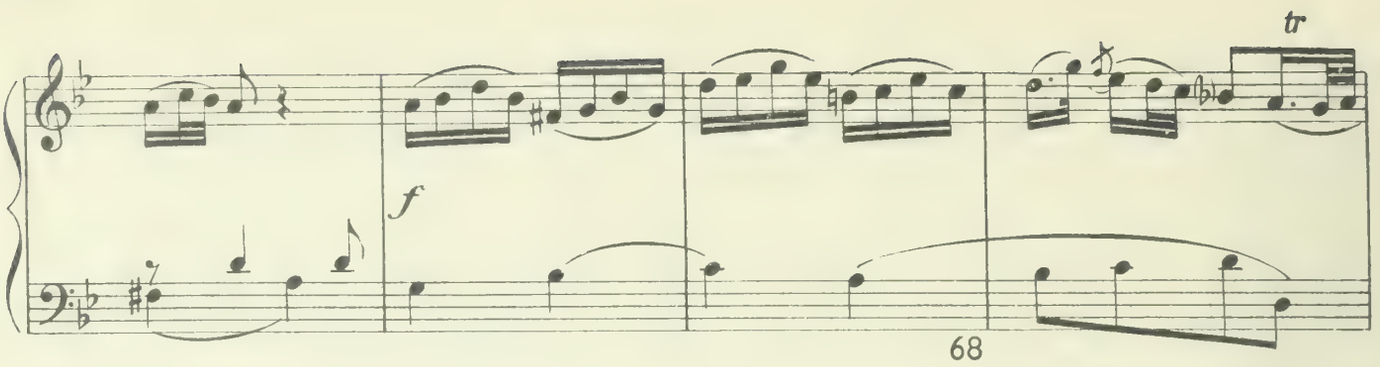

mf
dim.
p
mf
44

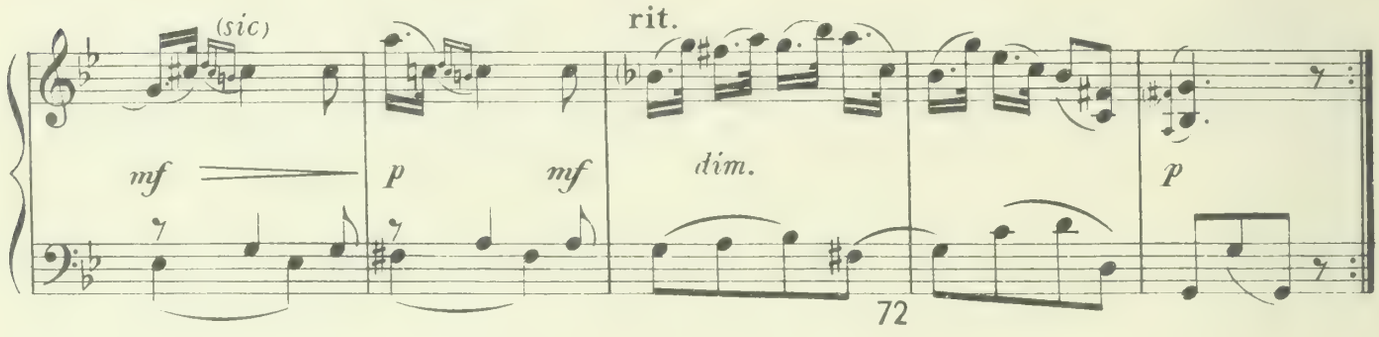

mp
pp
mf
48

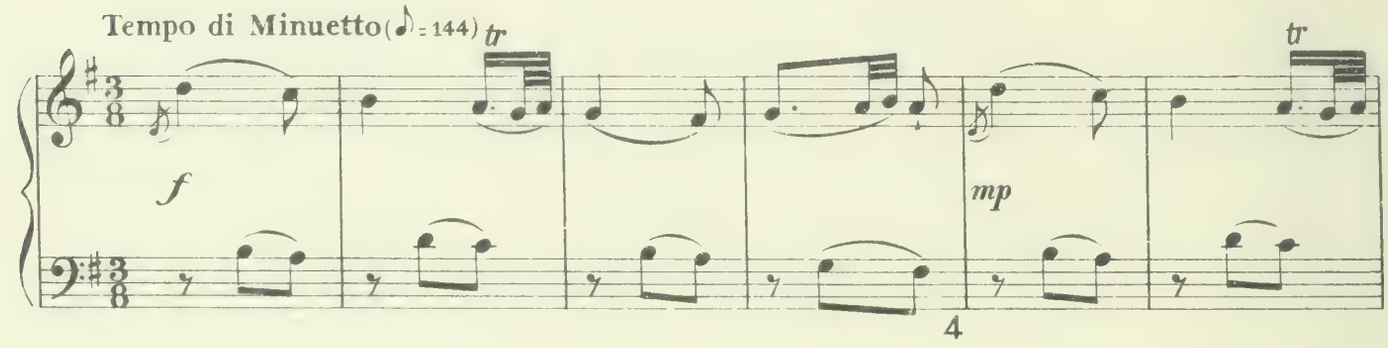

dolente con grande espress. ma piano
pp
p
52

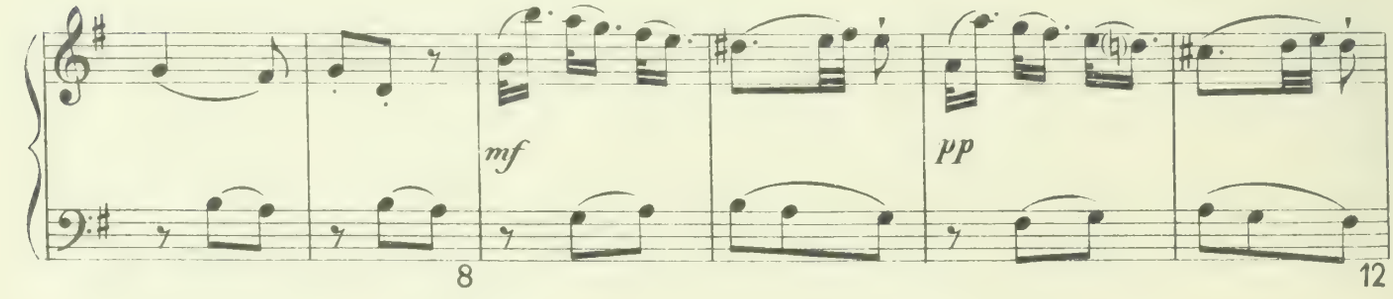

mf
56

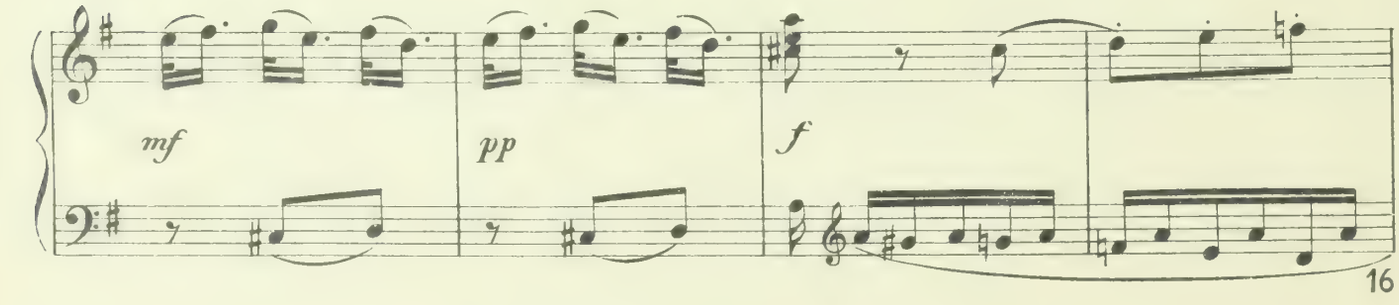

p cresc. a poco a poco
60
64

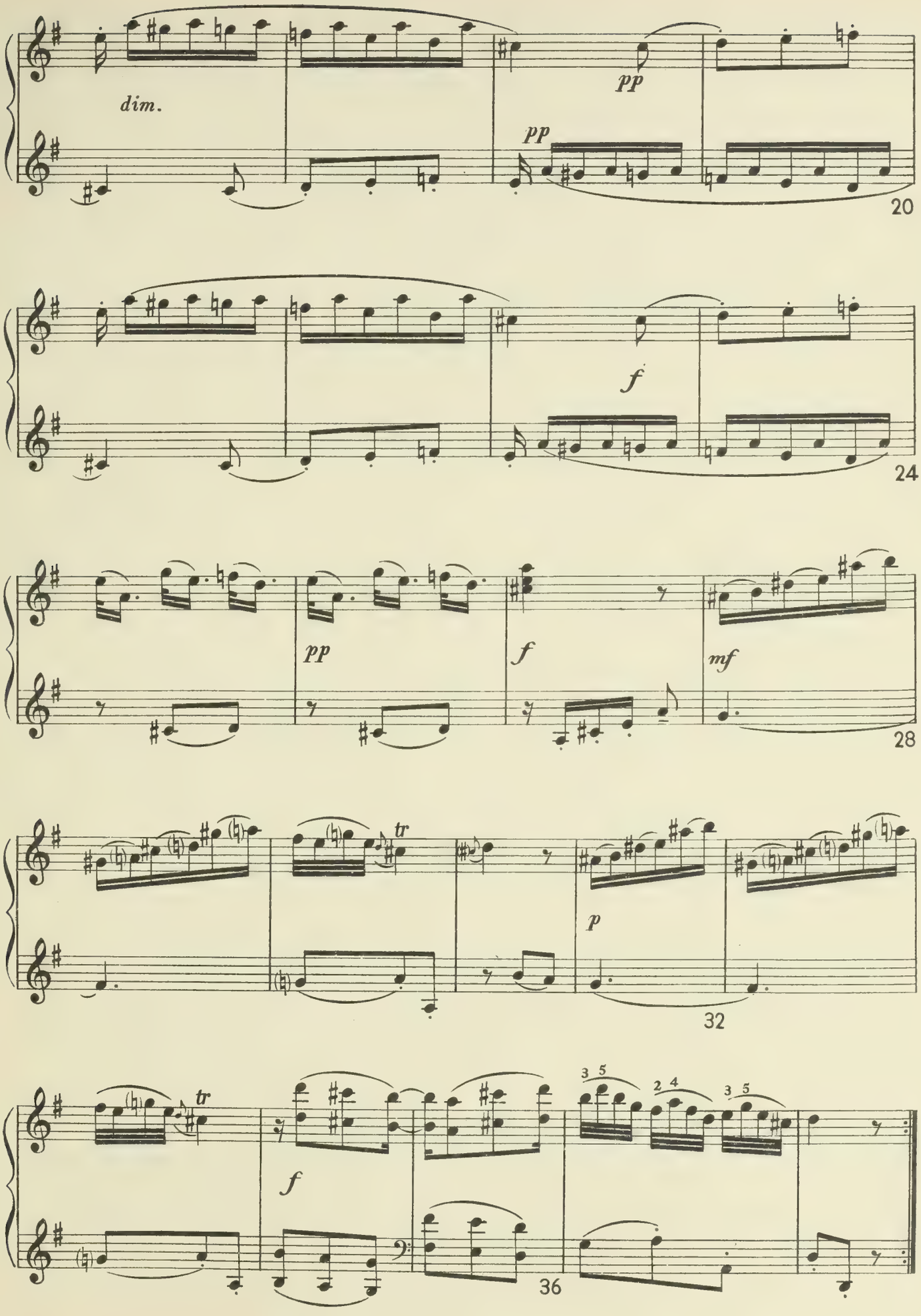

tr
f
68

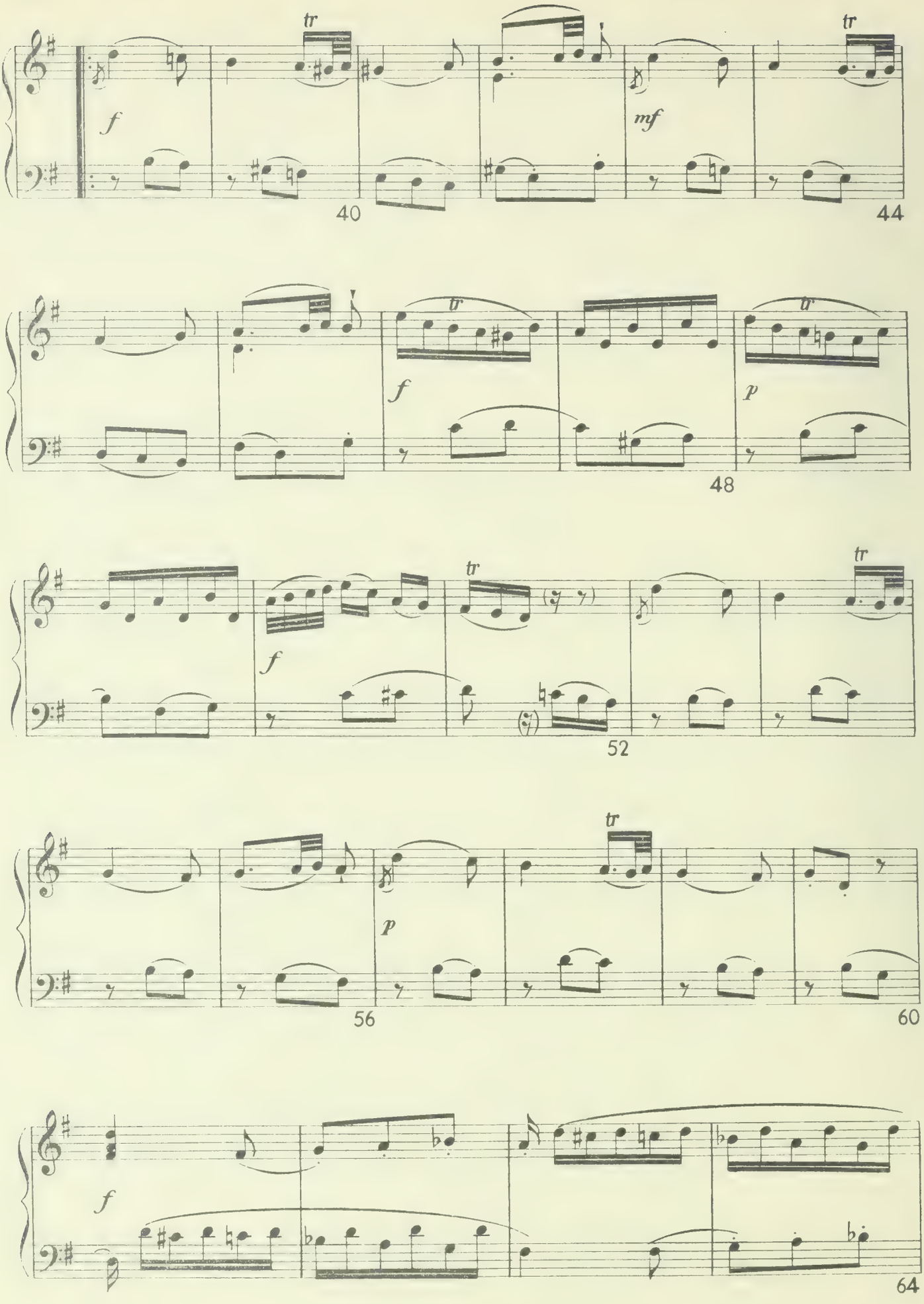

(sic)
rit.
mf
p
mf
dim.
p
72

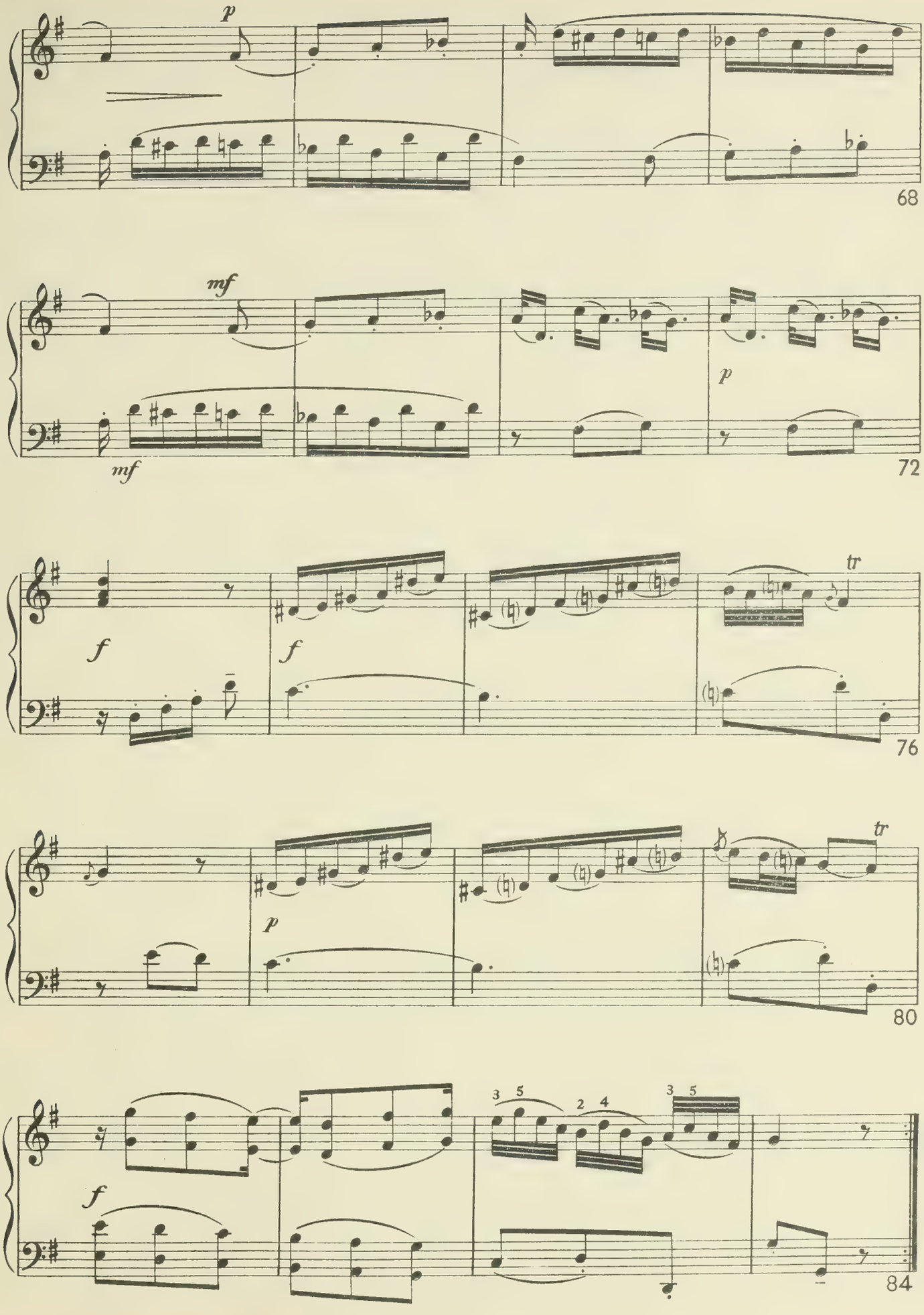

Tempo di Minuetto(♪=144)
tr
tr
f
mp
4


mf
pp
8
12


mf
pp
f
16

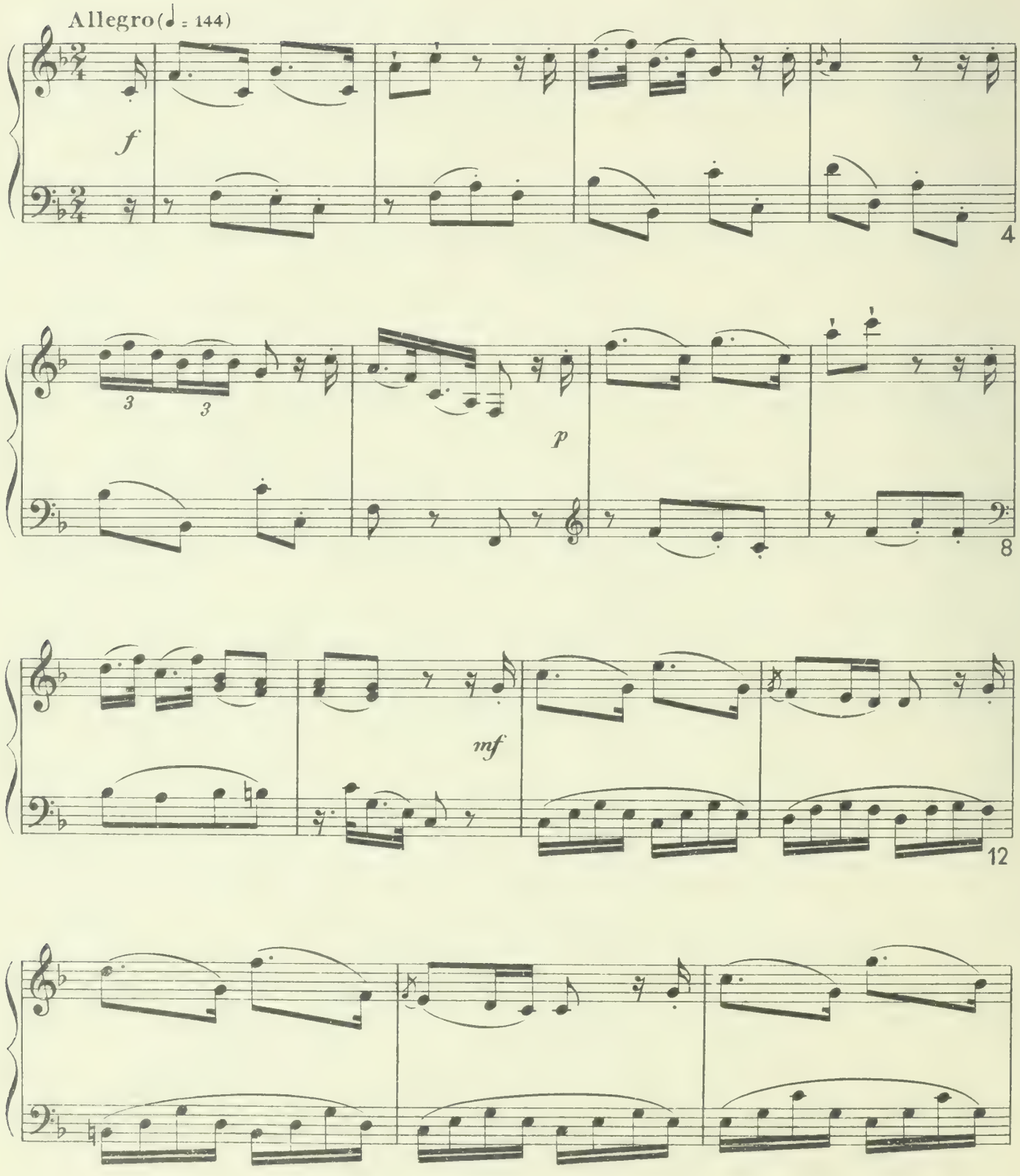

dim.
pp
pp
20
f
24
pp
f
mf
28
tr
p
32
tr
f
3 5
2 4
3 5
36

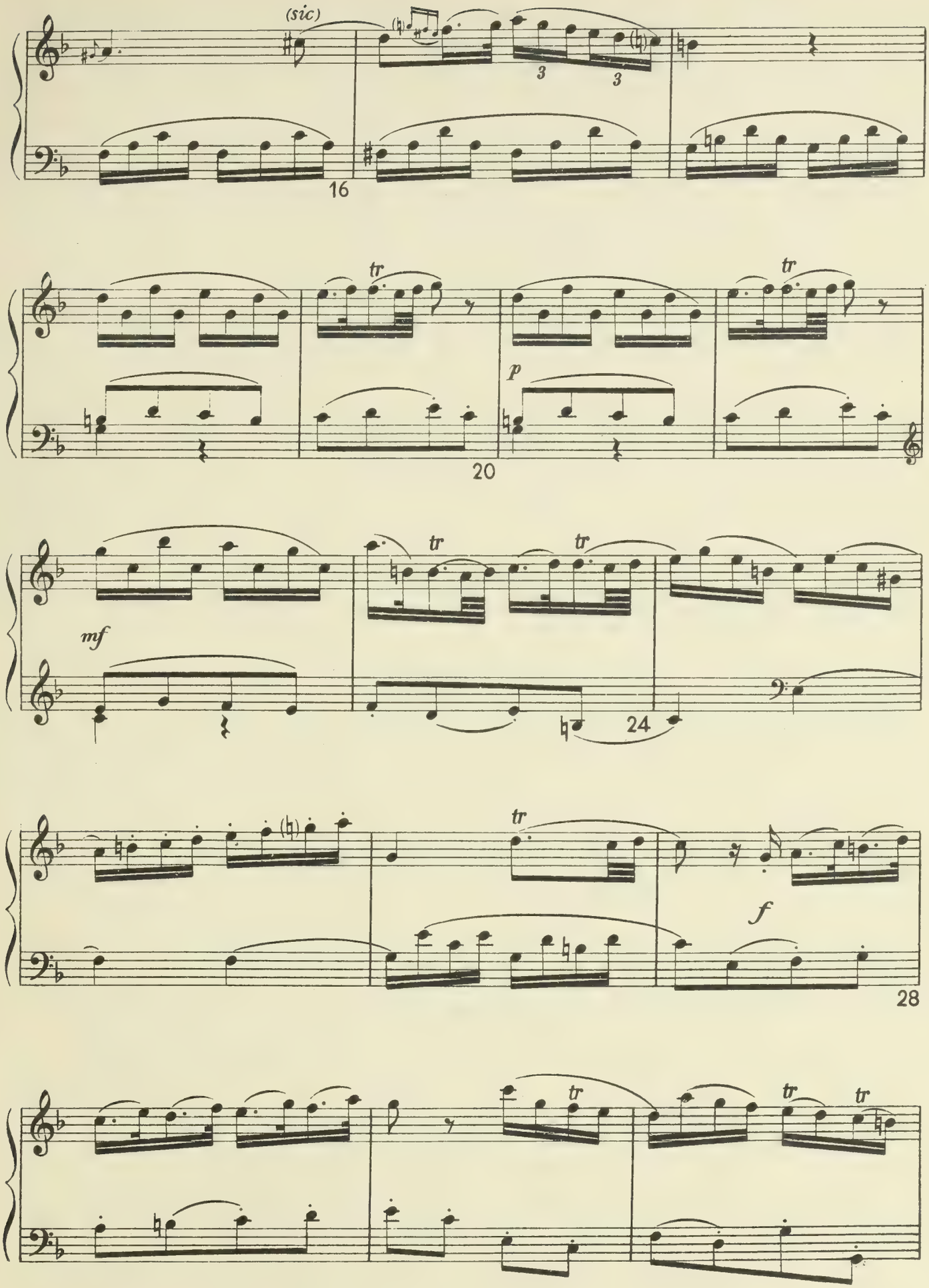

tr
f
mf
40
44
f
p
48
52
56
60
64

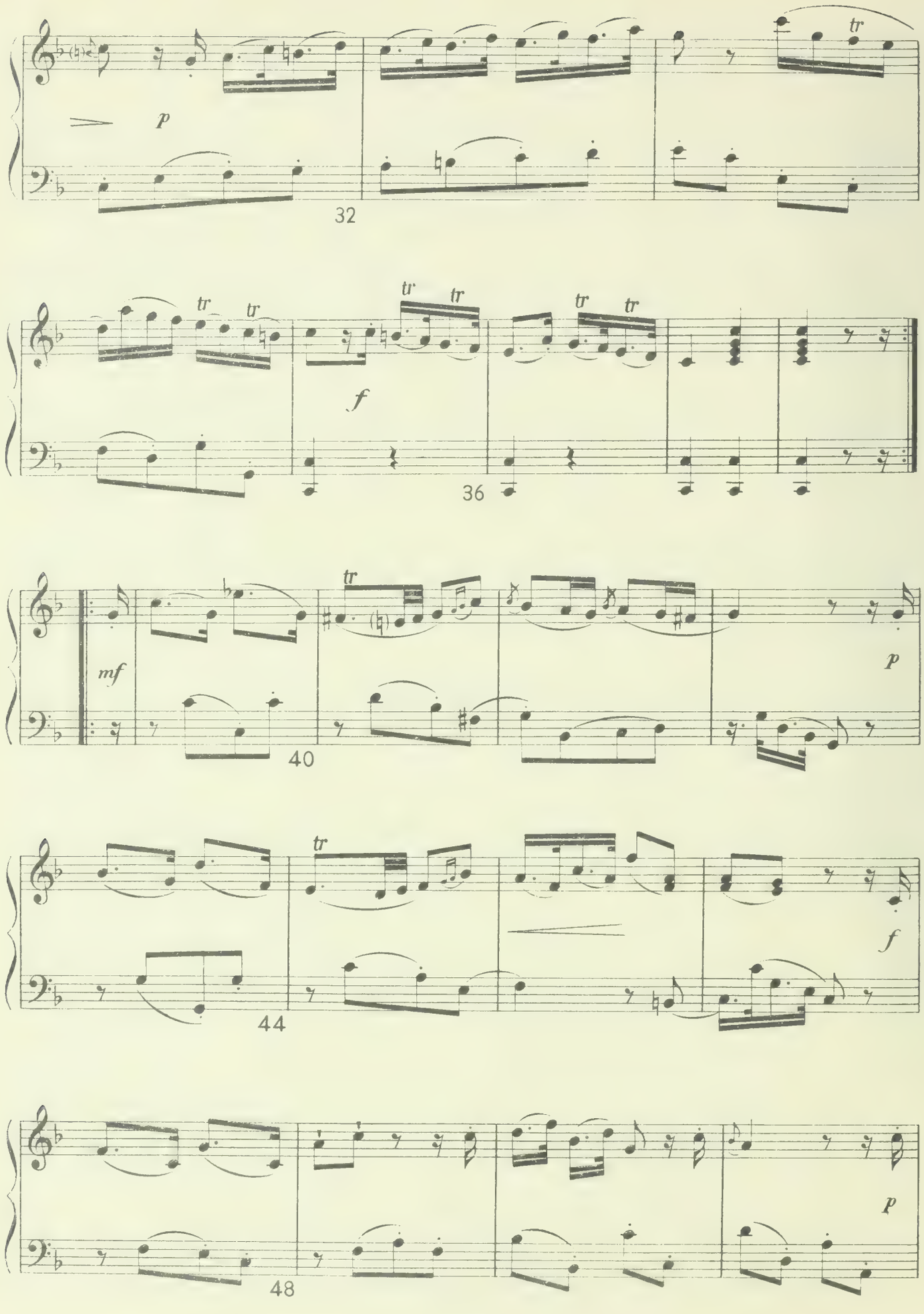

p
68
mf
mf
p
72
f
f
tr
76
p
tr
80
f
3 5
2 4
3 5
84

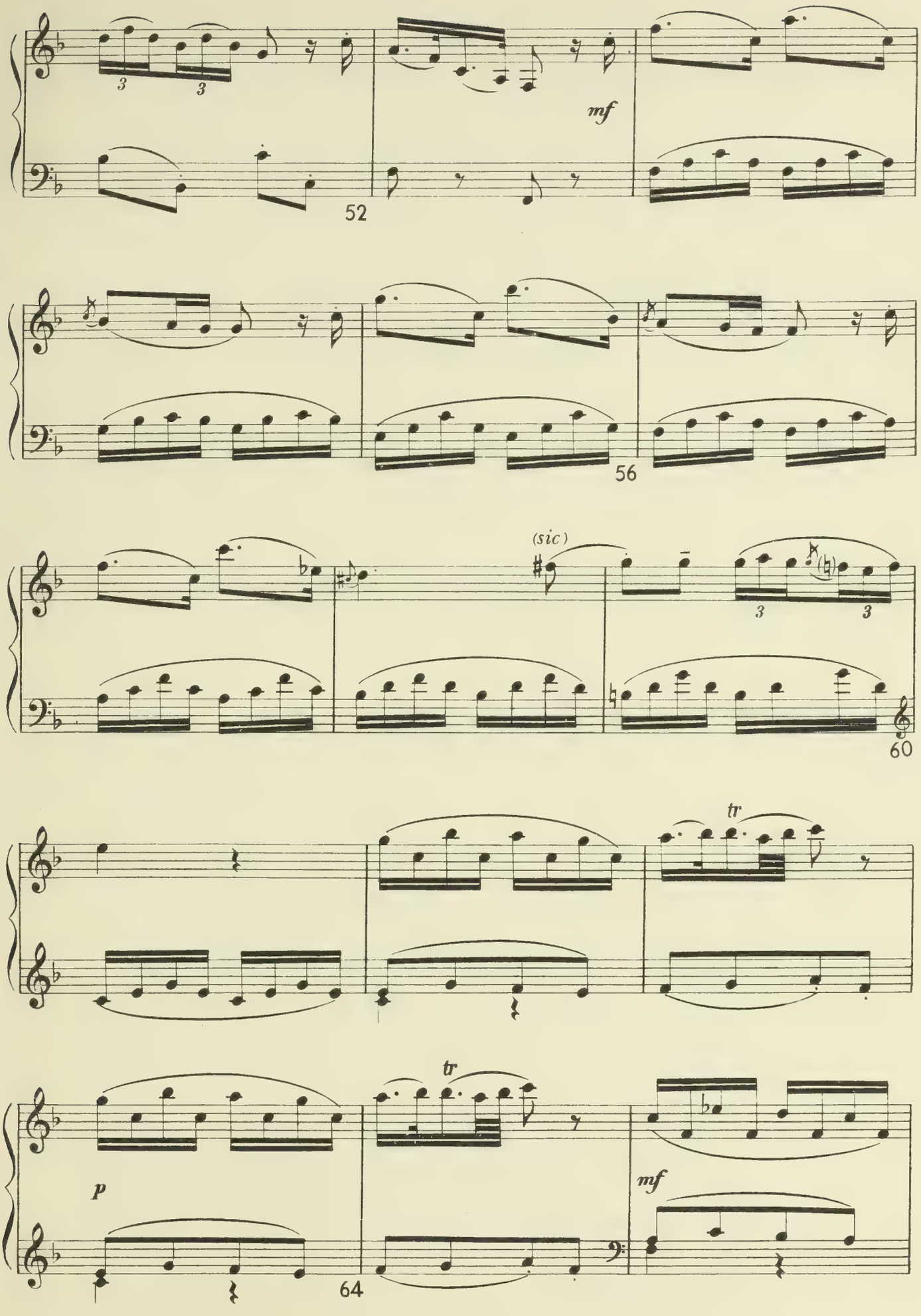
SONATA XII

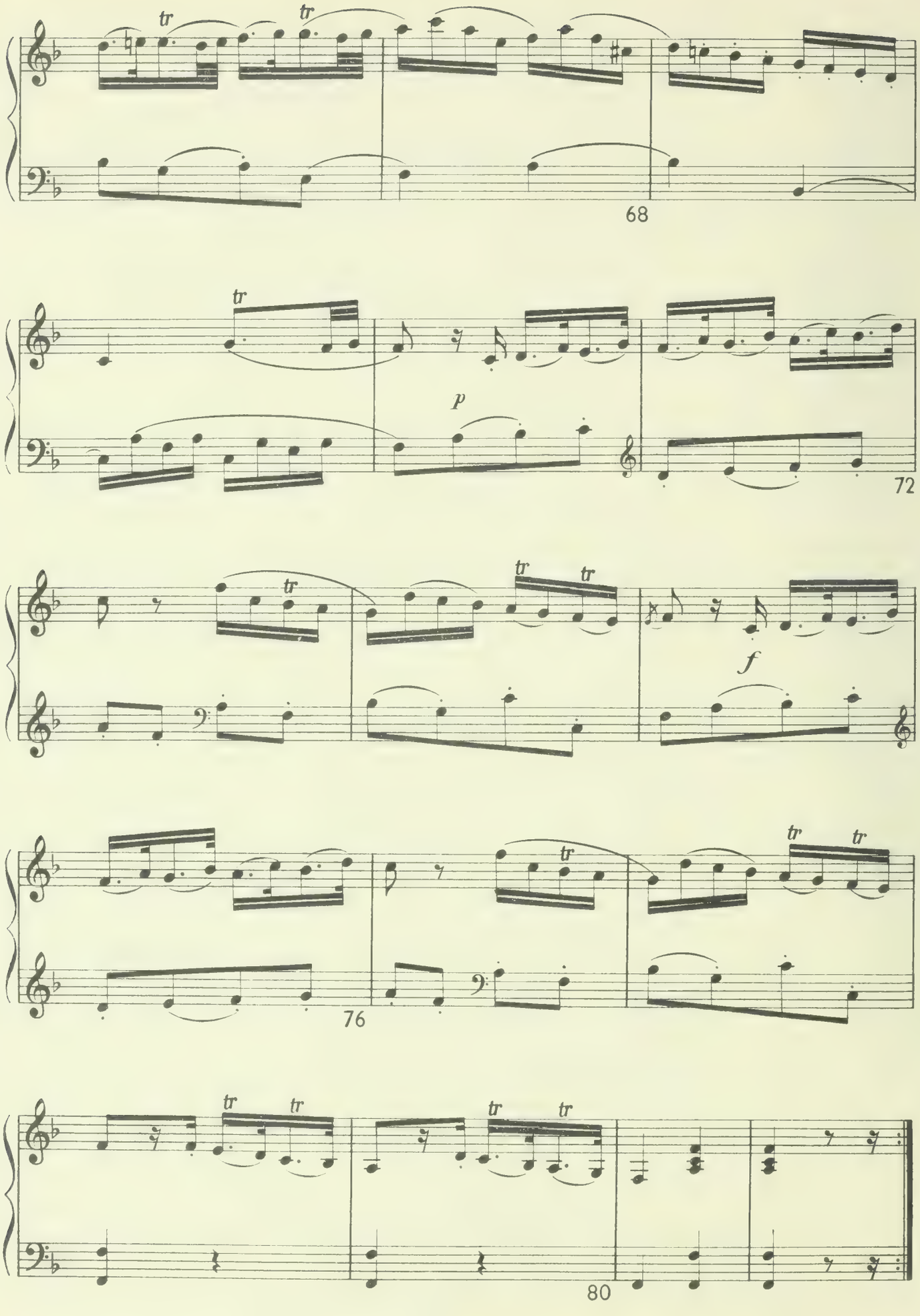
(Fa maggiore)

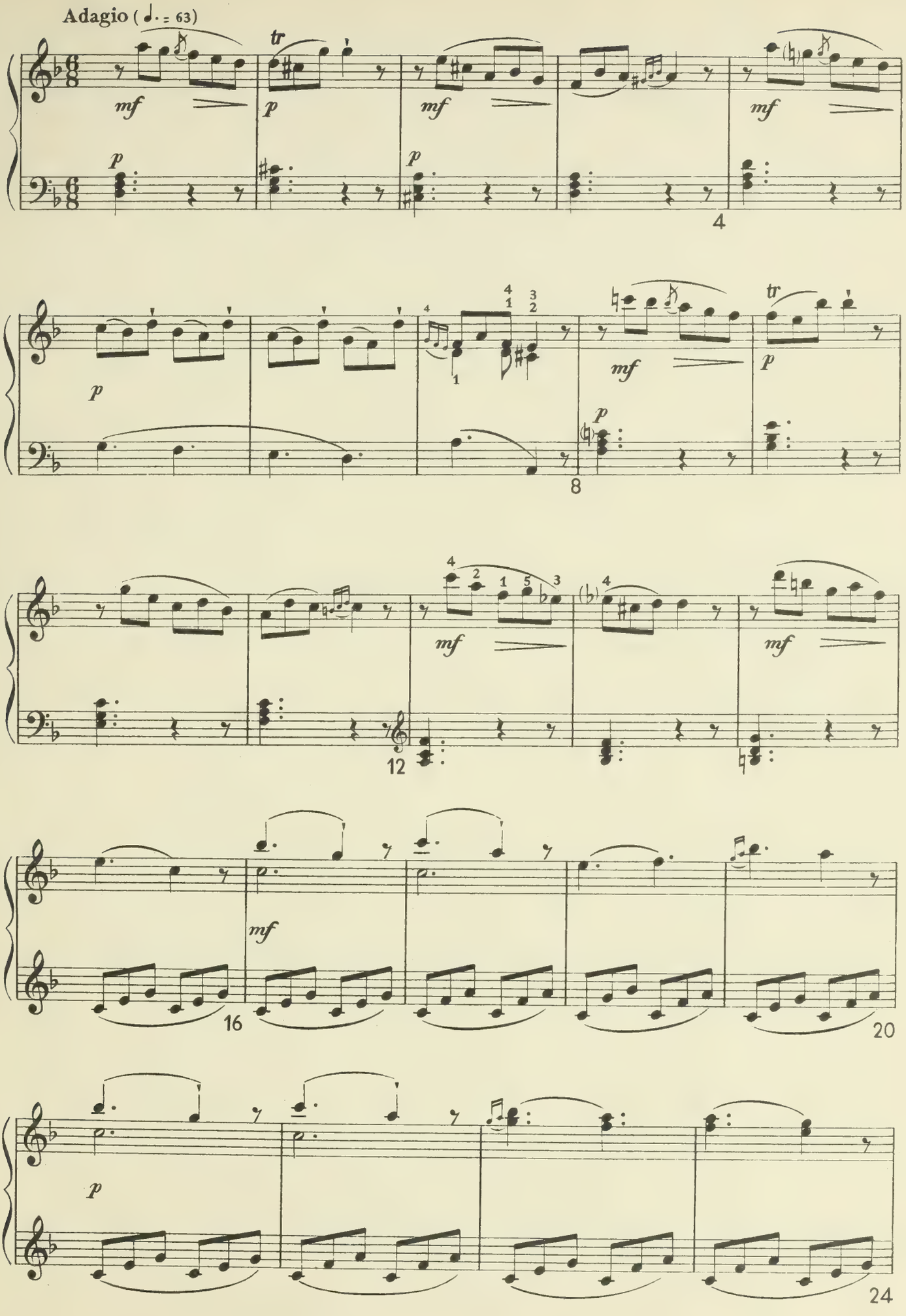


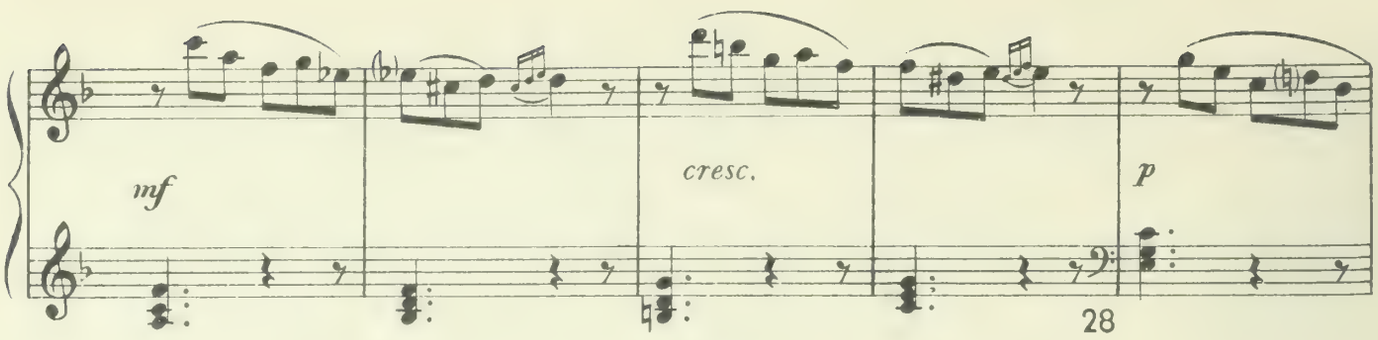

(sic)
3
3
16
tr
tr
p
20
mf
tr
tr
24
tr
f
28
tr
tr
tr

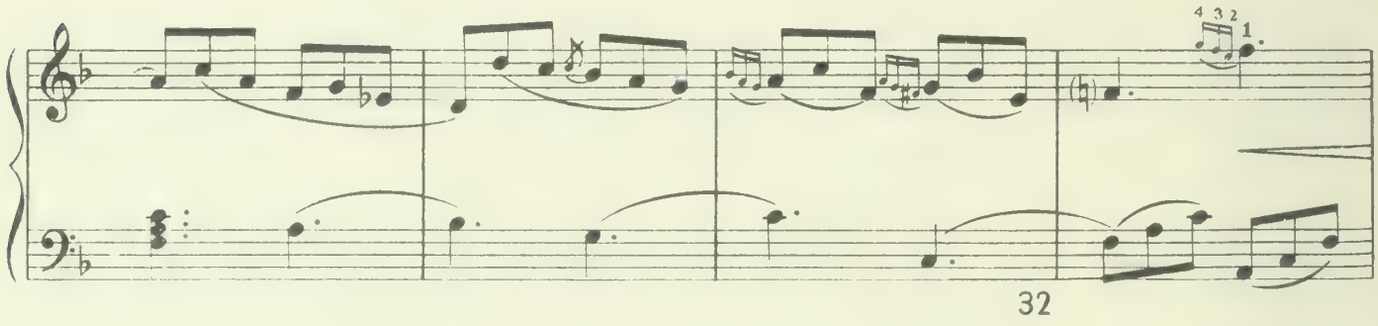

p
tr
32
tr
tr
tr
tr
tr
tr
f
36
mf
tr
p
40
tr
f
44
p
48

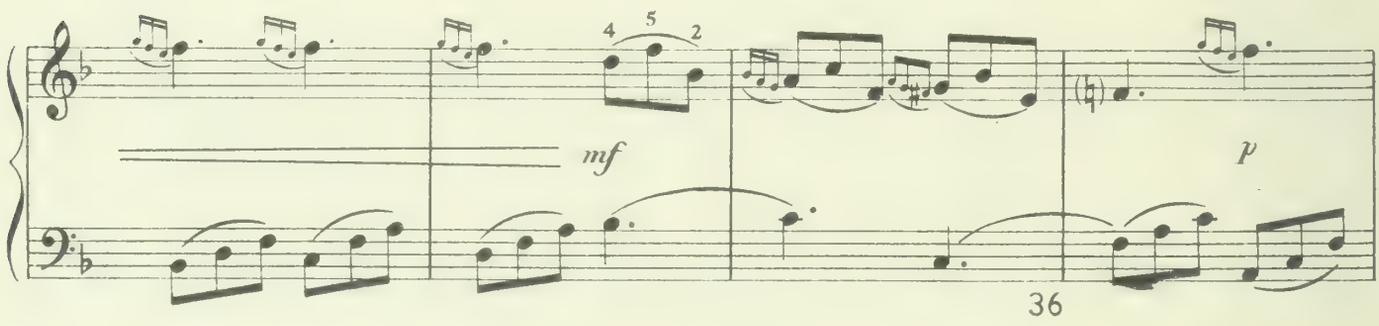

mf
52
56
(sic)
60
tr
tr
p
mf
64

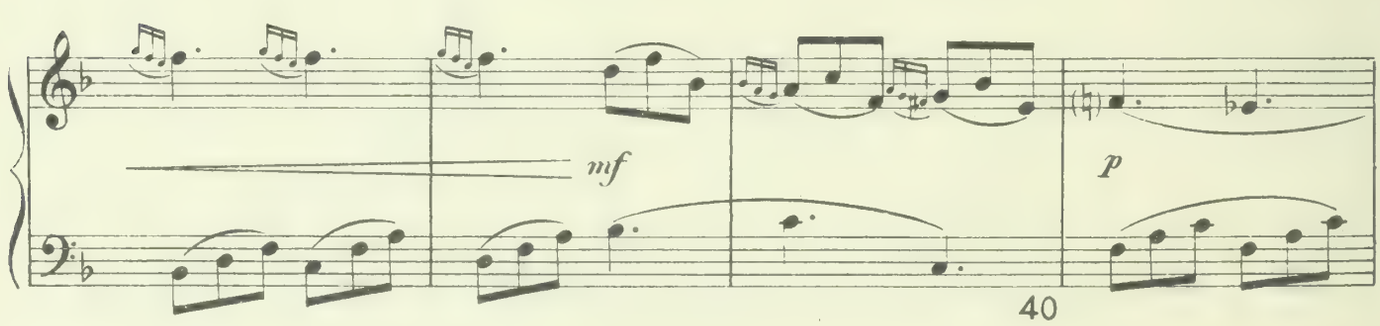

tr
tr
68
tr
p
72
tr
tr
tr
f
tr
tr
76
tr
tr
tr
tr
80

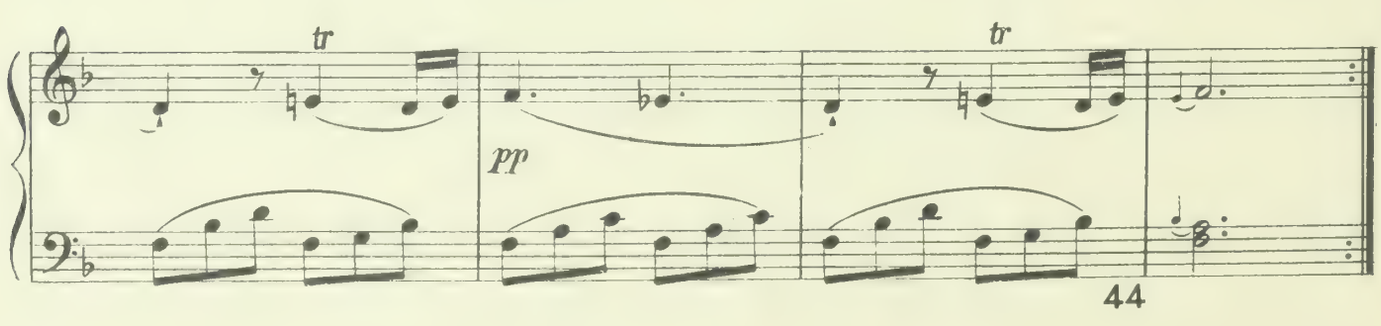

Adagio (♩. = 63)
tr
mf
p
4
8
12
16
20
24

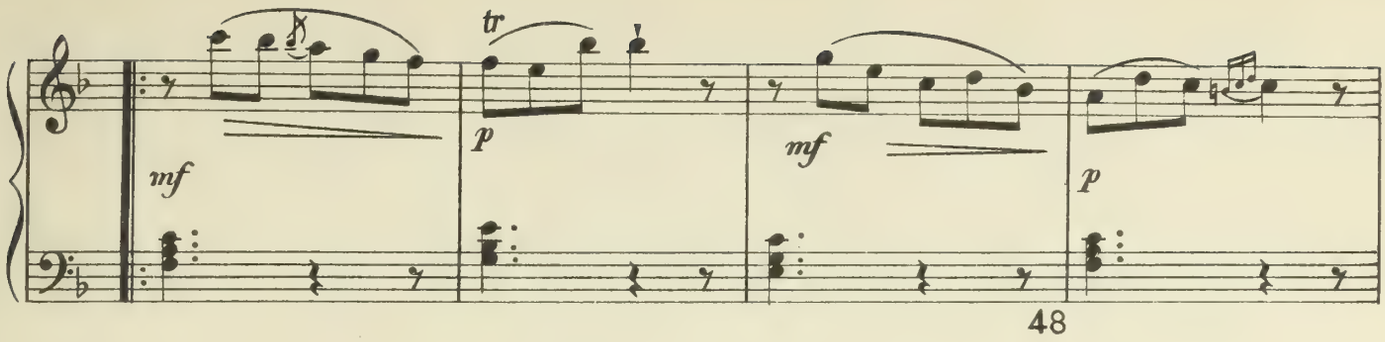

mf
cresc.
p
28

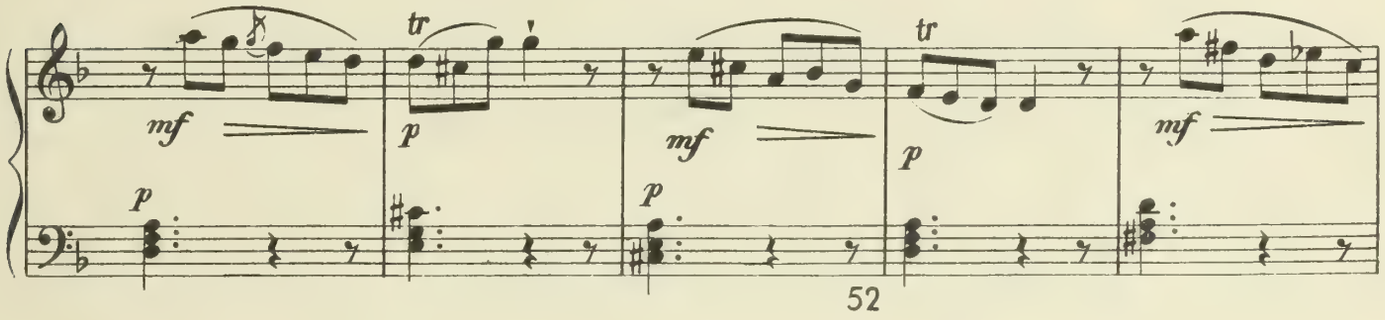

4 3 2 1
32

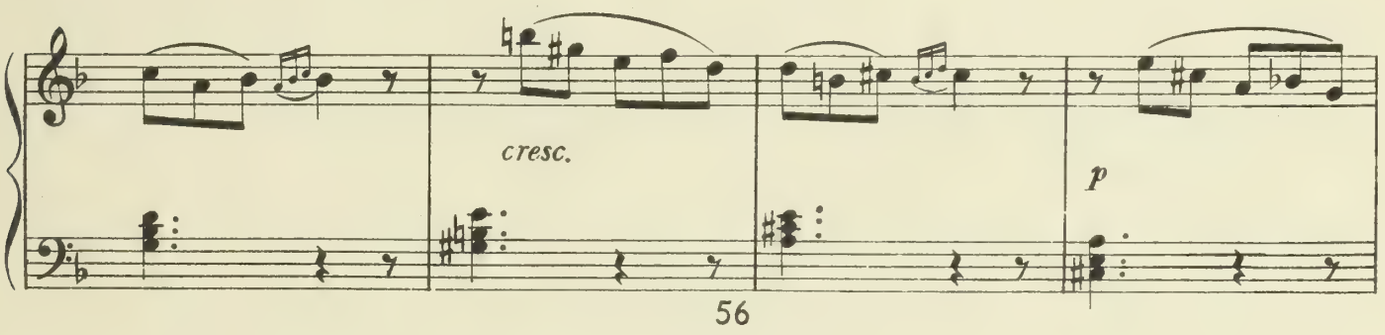

4 5 2
mf
p
36

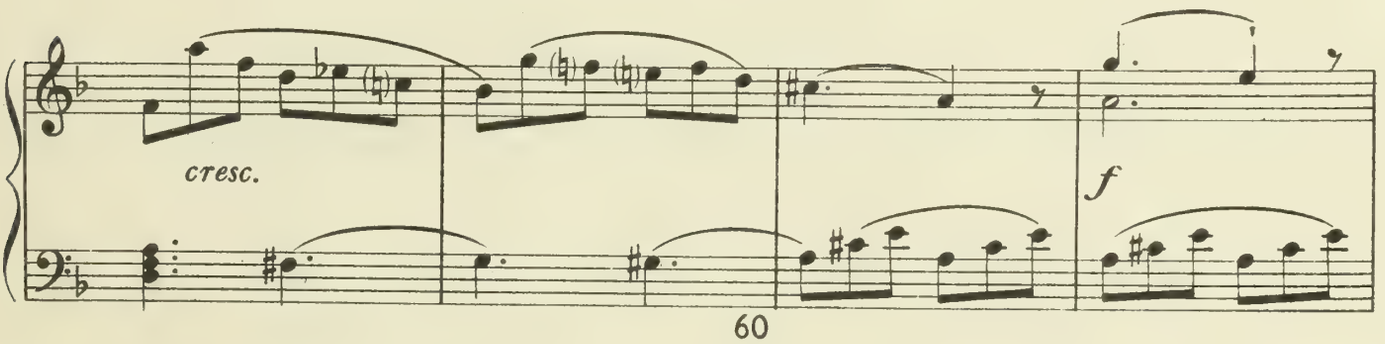

mf
p
40

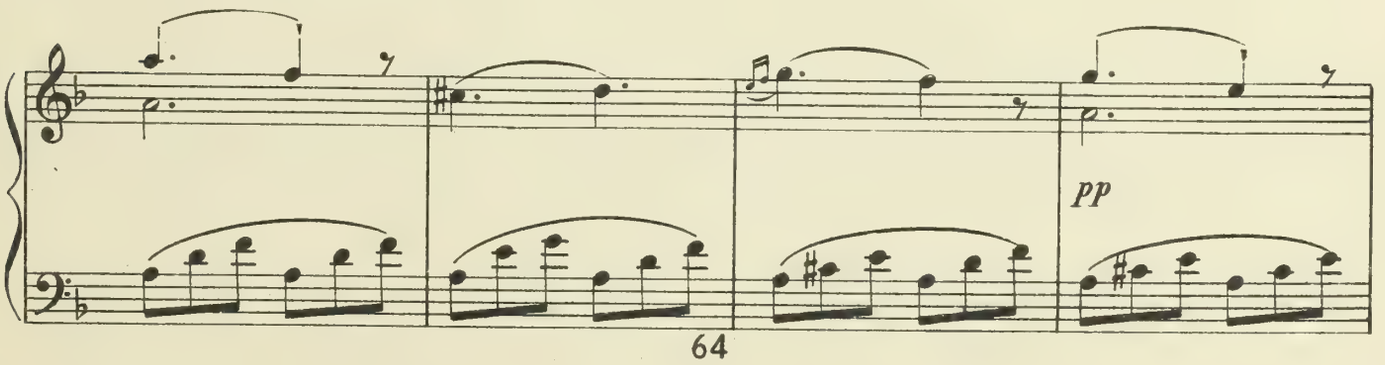

tr
pp
tr
44

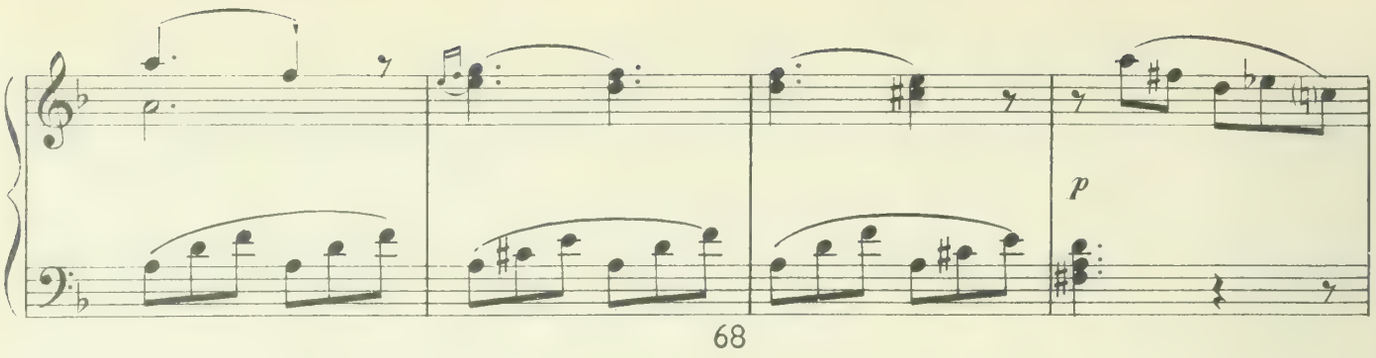

tr
mf
p
mf
p
48


tr
tr
mf
p
mf
p
mf
p
p
52

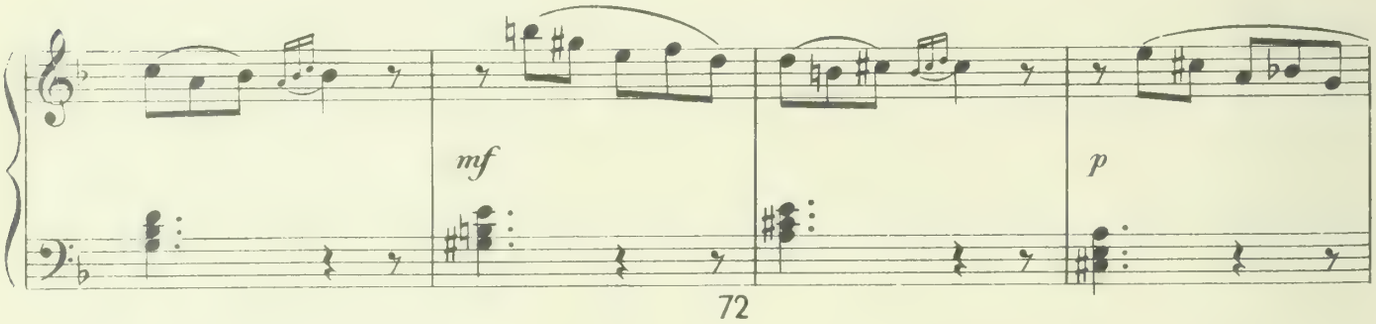

cresc.
p
56


cresc.
f
60

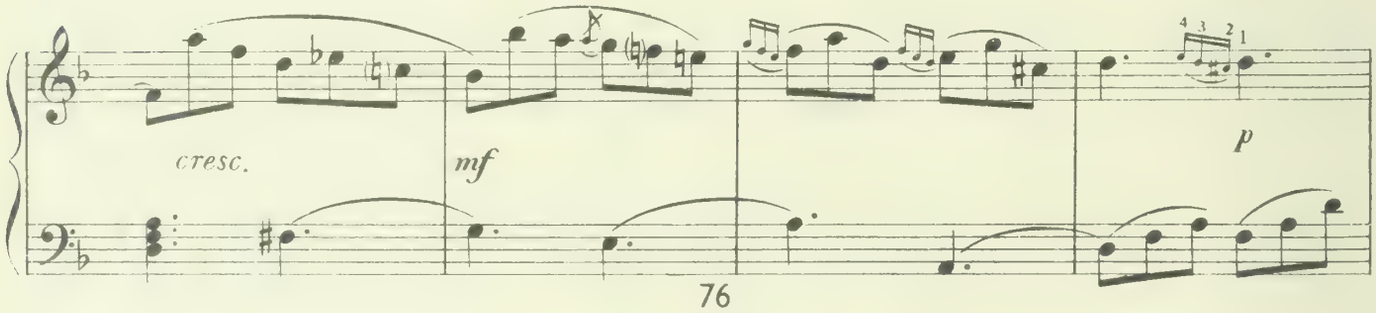

pp
64



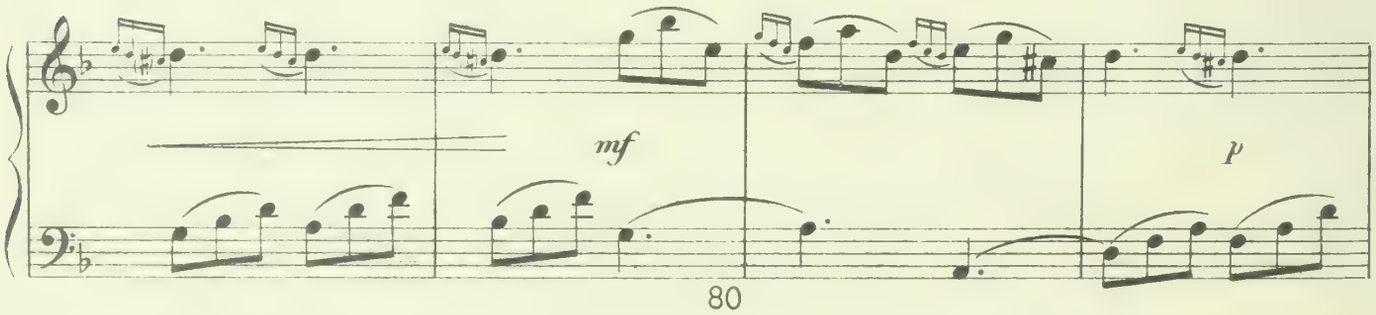
68



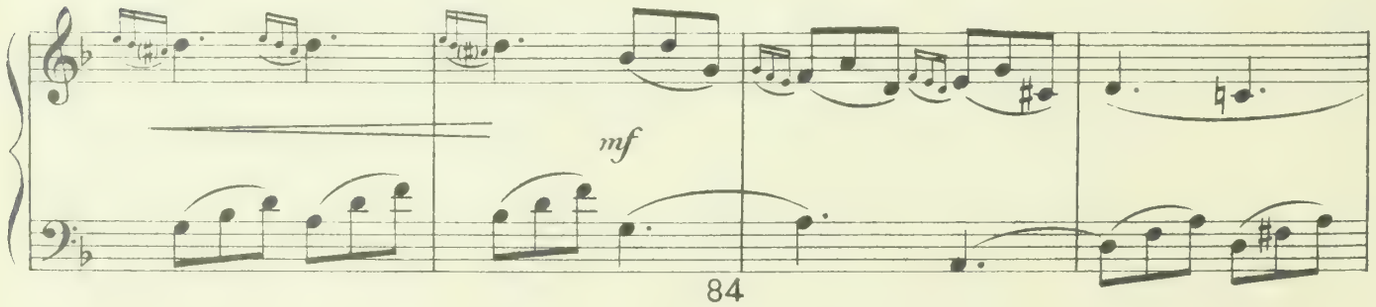
72



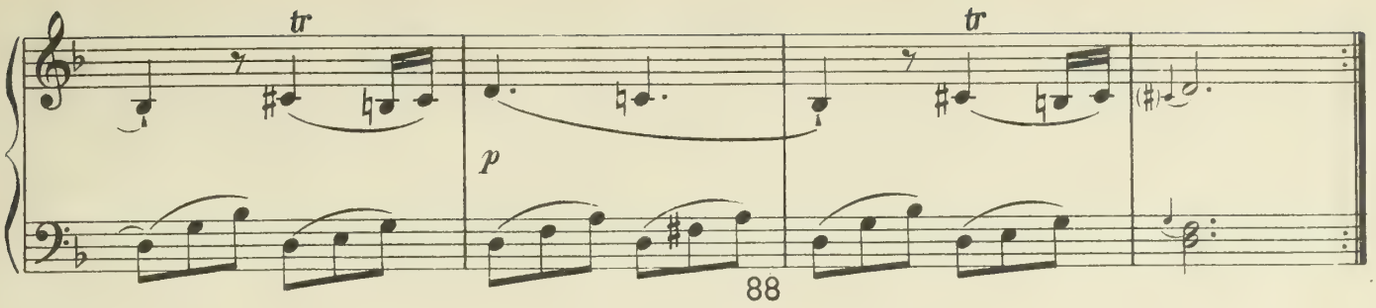
76

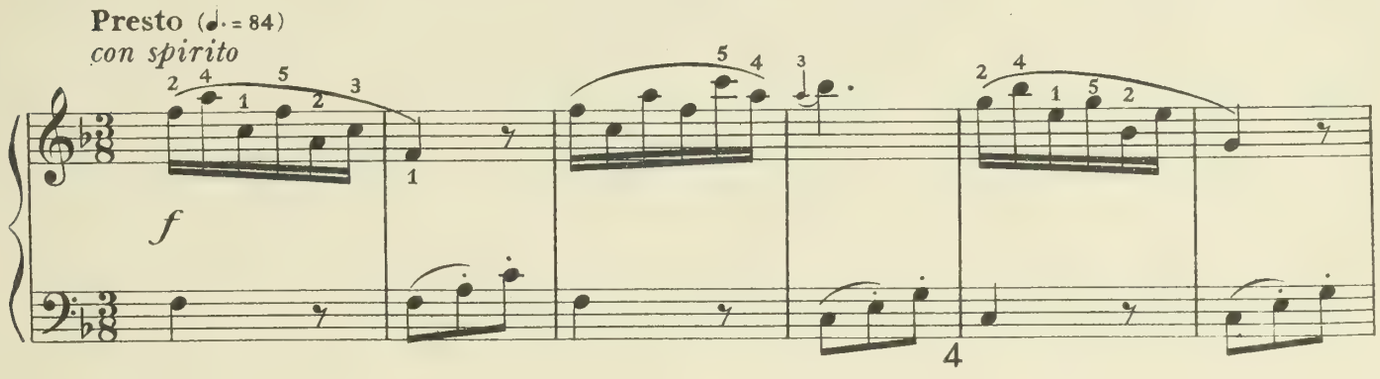


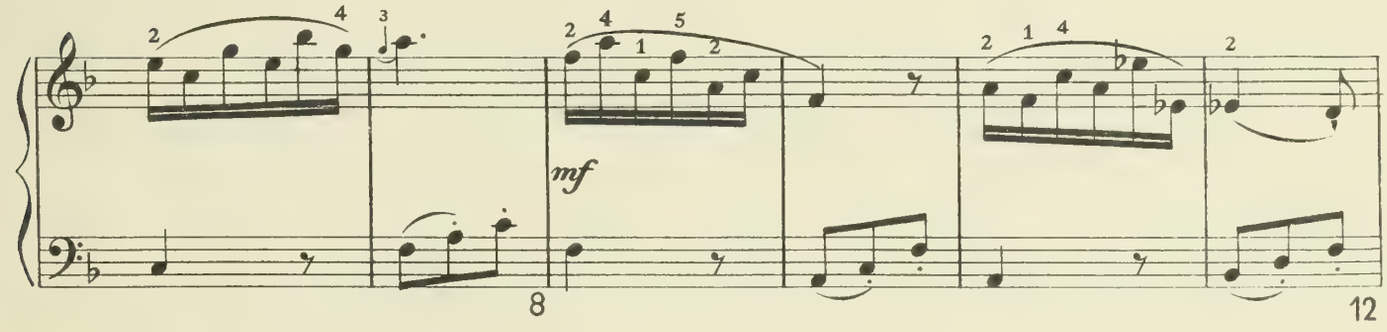
80

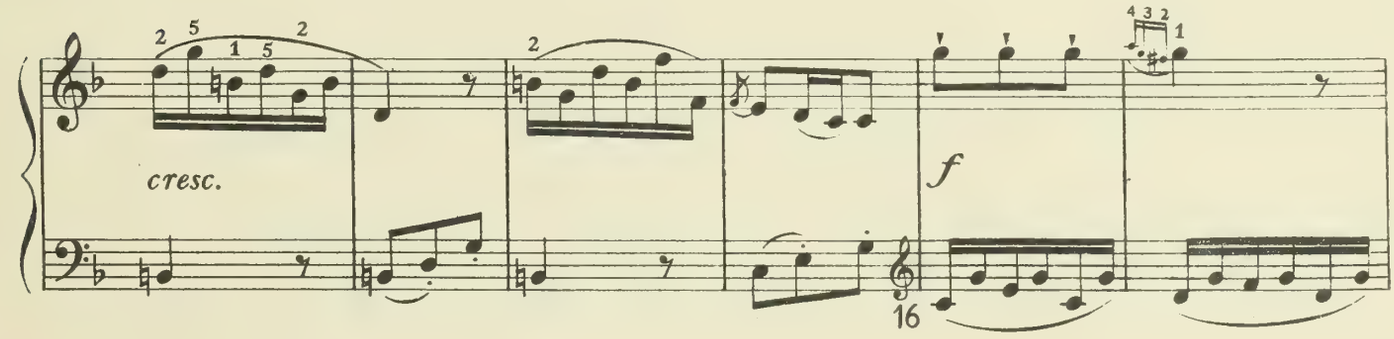


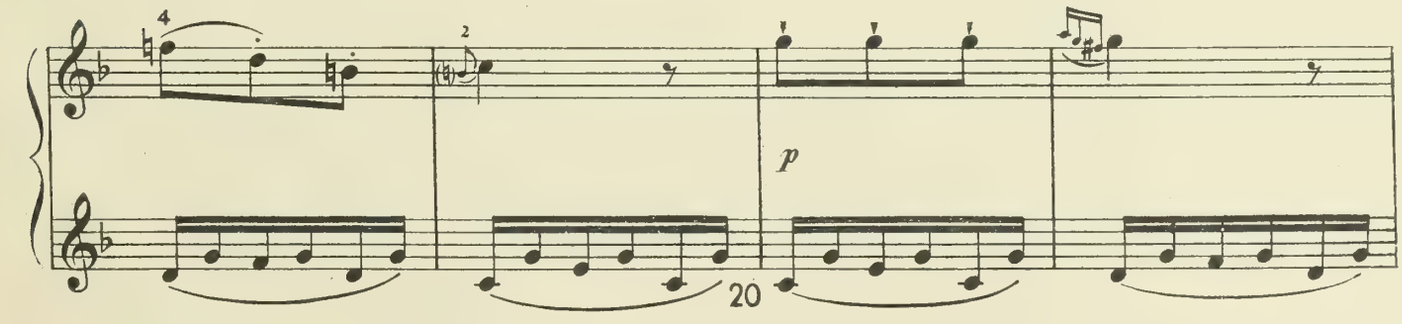
84

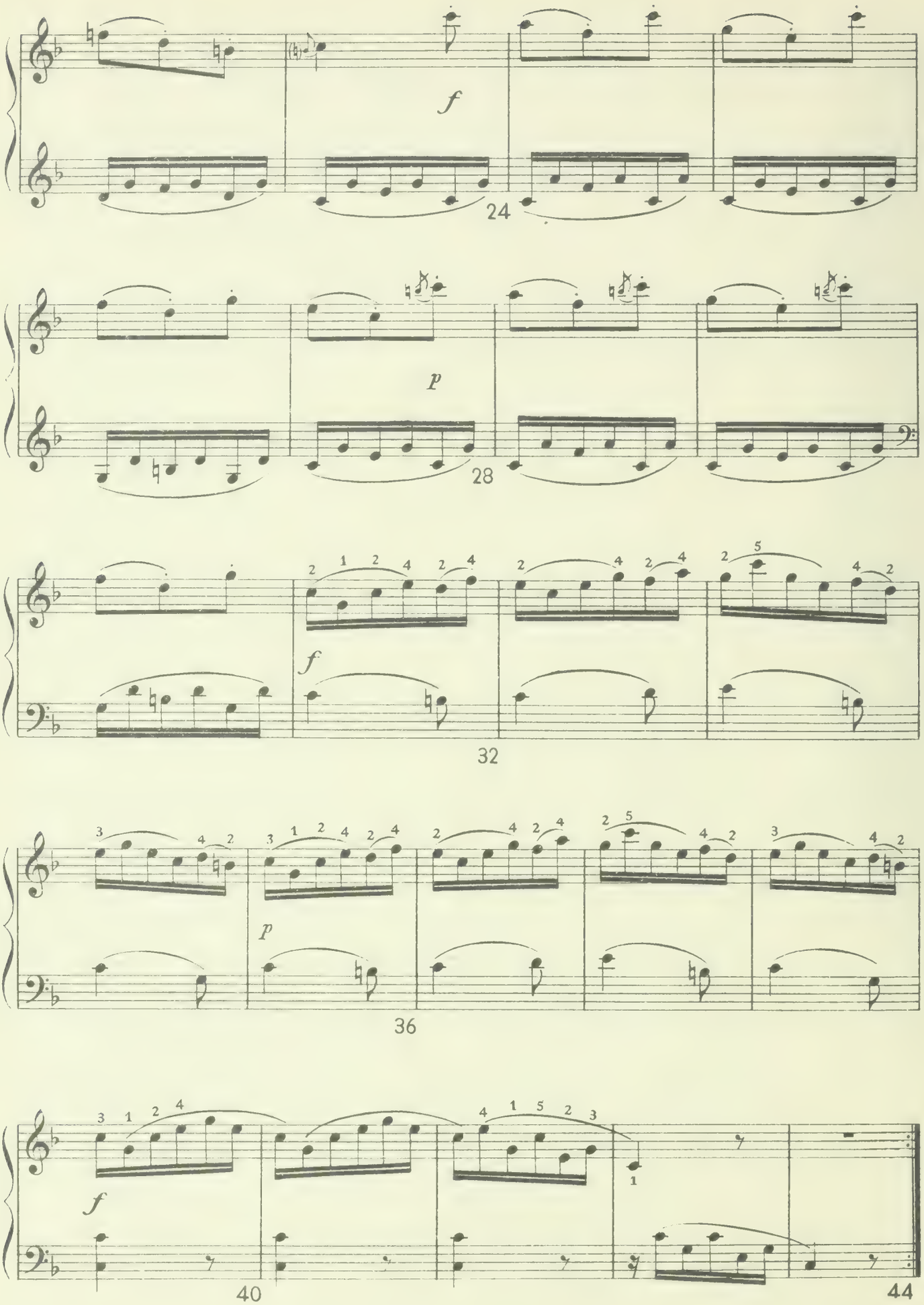

tr
tr
p
88

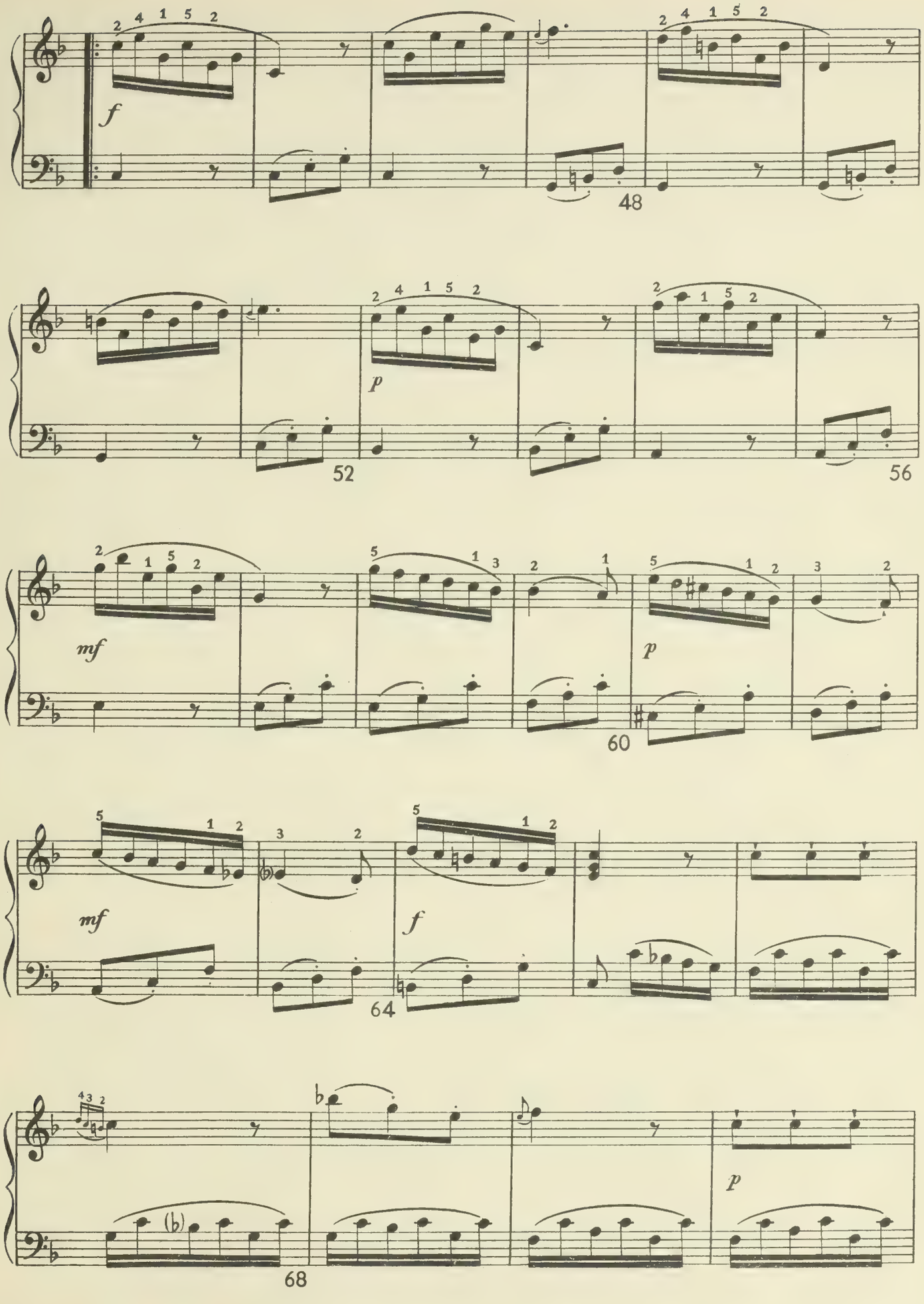

Presto (♩. = 84)
con spirito
f
4

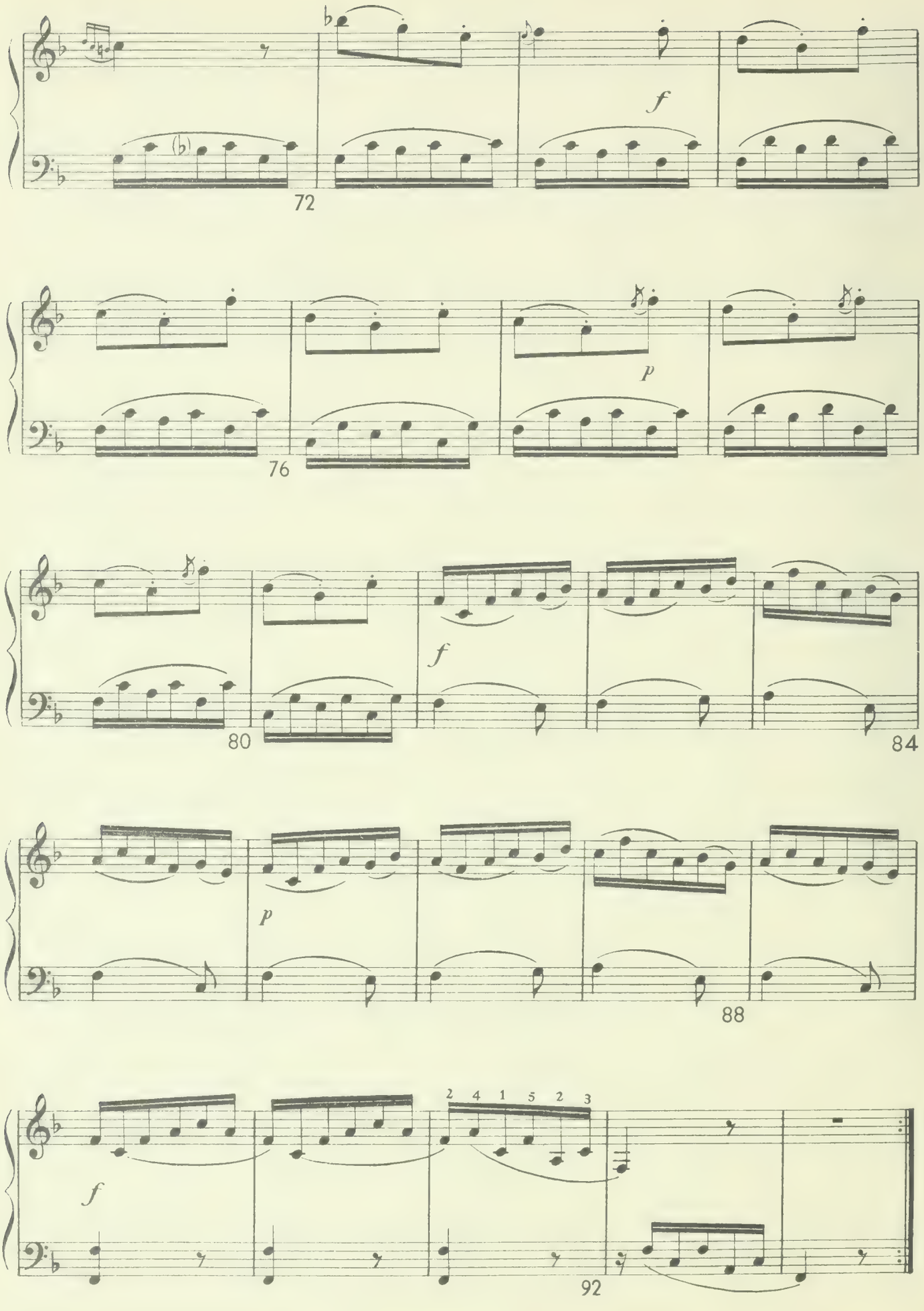

mf
8
12


cresc.
f
16


p
20


f
24
p
28
f
32
p
36
f
40
44


f
48
p
52
56
mf
p
60
mf
f
64
p
68


72
f
76
p
80
f
84
88
p
92
f
2 4 1 5 2 3

APPENDICE

I. NOTIZIE BIOGRAFICHE

Di Giovanni Battista Grazioli nessuno finora aveva potuto precisare la data di nascita, neppure l'abate Giuseppe Brunati nel suo *Dizionarietto degli uomini illustri della Riviera di Salò*, Milano, Fogliani, 1837.

Il Brunati però aveva stabilito essere il Grazioli nato non a Venezia ma a Bogliaco, sul lago di Garda. Infatti, secondo le nostre fruttuose ricerche, Giovanni Battista Ignazio Grazioli di Alessandro nacque a Bogliaco il 6 luglio 1746. Egli fu allievo di Ferdinando Bertoni, compositore e organista (Salò 1725, Desenzano 1813), primo organista in San Marco di Venezia dal 27 agosto 1752. Come tale il Grazioli dovette dunque recarsi in giovane età a Venezia per iniziare e compiere i suoi studi musicali. E certo del Bertoni dovette essere l'allievo prediletto, perché quando questi chiese un congedo ai Procuratori di S. Marco per recarsi a Parigi e a Londra (1778) ottenne che l'allievo lo sostituisse nelle funzioni di primo organista. Il 28 maggio 1782 il Grazioli assumeva il posto di secondo organista, e quando il Bertoni, per l'avvenuta morte di Baldassare Galuppi, maestro di cappella in San Marco, fu chiamato a questa carica, il Grazioli salí al posto di primo organista il 21 gennaio 1785.

Non abbiamo ancora potuto rintracciare la precisa data di morte, avvenuta intorno al 1820 a Venezia, e neppure la data di nascita del figlio Alessandro, esso pure musicista e secondo il Caffi autore di opere. Dal suo amico Kandler il Fétis sentí elogiare delle musiche d'organo del Grazioli. Noi crediamo che o l'uno o l'altro abbiano fatto confusione, perché le *20 sonatine* per organo esistenti alla Marciana sono di Alessandro, e non di suo padre. Questi, che fu certamente buon organista, fu anche compositore di dodici sonate per cembalo uscite come op. 1 e op. 2 e di sei sonate per cembalo con violino obbligato op. 3. Queste sonate furono edite a Venezia sullo scorcio del secolo XVIII.

Inedite rimangono due composizioni vocali su testo sacro delle quali una autografa a Berlino (*Qui confidunt* a 3 voci e basso continuo); l'altra (*Regina coeli* per soprano con strumenti) nella Biblioteca del Conservatorio di Milano.

Si veda: Caffi, *Storia della Musica Sacra nella già Cappella Ducale di San Marco in Venezia*, Venezia, Antonelli 1854, volume I, pagina 452; Fétis, *Biographie universelle des musiciens*, IV, 92; Eitner, *Quellen-Lexikon*, IV, 355.

II. BIBLIOGRAFIA

Come s'è detto il Grazioli pubblicò dodici sonate per cembalo. Le edizioni generalmente note di tali composizioni sono due volumi, di sei sonate ognuno, l'op. 1 e l'op. 2:

SEI SONATE / PER CEMBALO / *COMPOSTE DAL SIG.r* / GIO: BATTISTA GRAZIOLI / Opera Prima. / IN VENEZIA / *Presso Antonio Zatta e Figli. P.li 2.* /

e SEI SONATE / PER CEMBALO / *COMPOSTE DAL SIG.r* / GIO: BATTISTA GRAZIOLI / *OPERA SECONDA* / IN VENEZIA / *Presso Antonio Zatta e Figli. P.li 2.*

L'op. 1 contiene le prime sonate, dal n. 1 al n. 6, e l'op. 2 le ultime, dal n. 7 al n. 12.

Esemplari di queste edizioni esistono nella Biblioteca di Dresda. La sola op. 2 esiste nell'Archivio musicale di Montecassino e nella Biblioteca Comunale di Assisi.

Il R. Conservatorio di Bologna, contrariamente alle affermazioni dell'Eitner (*Quellen-Lexikon, Grazioli G. B.*), non possiede invece né l'op. 1, né l'op. 2.

Ma esiste anche un'altra edizione rara e poco nota delle medesime sonate. Si tratta di un volume unico contenente riunite insieme tutte e dodici le sonate. Sul frontespizio si legge:

XII SONATE / PER CEMBALO / *COMPOSTE DAL SIG.r* / GIO: BATTISTA GRAZIOLI / IN VENEZIA.

Manca la firma dell'editore, ma il confronto con le due sopracitate edizioni ci assicura che

anche questo esemplare esce dai torchi dello Zatta. L'unica copia che se ne conosca, proveniente dall'Archivio dell'Ospedaletto degli Incurabili, appartiene ora alla Biblioteca del R. Conservatorio « Benedetto Marcello » di Venezia.

Il formato è comune ai tre volumi, orizzontale oblungo, di cm. 22.5 × 15. Anzi non v'ha dubbio che la medesima lastra servì per l'incisione delle due diverse edizioni di questa stessa opera. Resta da risolvere la questione della precedenza, se cioè videro prima la luce le dodici sonate tutte riunite e poi le medesime sonate divise in op. 1 e op. 2, oppure viceversa.

Ma vari fattori ci inducono a credere vera la prima ipotesi. Infatti e anzitutto le edizioni dell'op. 1 e dell'op. 2 non presentano aspetti indipendenti, anzi i due volumi sono strettamente legati fra loro perché il primo ha le pagine numerate da 1 a 25 e il secondo da 26 a 48, cioè il secondo volume non è che la continuazione del primo. E tutti e due non fanno che ripetere l'esatta impaginazione e numerazione del volume unico, costituito appunto da 48 pagine numerate. Questo ci indica già che l'edizione in due volumi non può essere che una suddivisione fatta a puro scopo commerciale da una primitiva edizione in volume unico. Per di piú poi la mancanza sul frontespizio di tale volume del nome dell'editore fa nascere il sospetto che forse questa prima integrale edizione non fu mai posta in vendita e servì solo quale prova di stampa. In vendita insomma dovette essere messa solo l'edizione in due volumi sui quali è anche segnato il prezzo d'acquisto di 2 paoli (*P.li 2*).

La nostra moderna edizione ha voluto riprodurre l'aspetto della prima edizione originale, come probabilmente l'aveva voluta l'autore, trascurando la suddivisione in due volumi fatta, ripetiamo, a puro scopo commerciale dall'editore. Del resto, come s'è anche già detto, in quanto al contenuto, le due edizioni sono perfettamente identiche.

L'opera del Grazioli rimase fino a oggi sconosciuta. Infatti, se noto è il nome del musicista, si può dire che le sue sonate rimasero totalmente ignorate poiché, dopo le due edizioni originali, troviamo edizioni moderne solo del terzo tempo della sonata 2ª (*Allegretto*, pag. 19) in E. Pauer - *Popular Pieces by Old Italian Composers for the Clavecin*, London, Augener, Vol. II, pag. 116, e dell'intera Sonata 11ª in *Sol maggiore*. Questa, l'unica nota per intero, ebbe una fortuna addirittura strepitosa. Per intero la pubblicarono il Pauer col titolo di *Sonata n. 5*, a Lipsia, presso Breitkopf & Härtel, nella seconda metà del secolo scorso, con interpolazione di qualche nota, ripubblicandola poi nella sua Antologia: *Alte Meister, Vol. IV, Piano solo, Sammlung Wertvoller Klavierstücke des 17. und 18. Jahrhunderts herausgegeben von E. Pauer*, pag. 20; il Köhler in: *Les Maîtres du Clavecin, Klavier-Musik aus alter Zeit. Oeuvres choisies, revues, doigtées et accentuées par Louis Köhler, Vol. II. Ecoles anglaise, italienne et française*, Braunschweig, Henry Litolff's Verlag, pag. 40; la Casa Ricordi in: *L'Arte antica e Moderna - Scelta di composizioni per Pianoforte*, Vol. IV, pag. 52; e infine Gino Tagliapietra nella sua *Antologia di musica antica e moderna per Pianoforte*, Vol. XIII, 1932, Ricordi, Milano, pag. 138.

In quest'ultima edizione sono aggiunte, ma in carattere piú piccolo, le note interpolate dal Pauer e troviamo anche altre differenze con l'edizione originale e con la nostra fedele trascrizione, che vogliamo qui segnalare:

Pag. 122, batt. 3 e 5 e pag. 125, batt. 49, S (= mano sinistra): nell'ediz. Tagliapietra l'ultimo *sol* è diesis.

Pag. 122, batt. 7, D (= mano destra): il Tagliapietra segna un bicordo, *si* e *sol*, in luogo del solo *sol*.

Pag. 127, batt. 20, D: il Tagliapietra scrive erroneamente: *si, do, la* +, *la*.

Inoltre il Tagliapietra omette di trascrivere, forse per brevità, a pag. 123 le batt. 18-19, a pag. 124 le batt. 39-40, a pag. 125 le batt. 47-48, a pag. 126 le batt. 61-62, a pag. 128 le batt. 23-26, a pag. 129 le batt. 43-44, 47-48, 63-66, a pag. 131 le batt. 19-22, a pag. 132 le batt. 56-59 e a pag. 133 le batt. 67-70.

Questa stessa Sonata venne poi pubblicata parzialmente da altri. Il solo *Adagio* dal Vitali in *Clavicembalisti italiani*, Vol. II, Ricordi E. R. 135, pag. 13, e dal Friedman (*Zum Konzertgebrauch gesetzt*) per la Universal Edition, Wien; il *Minuetto* dal Cesi in *Pezzi scelti di Autori Antichi per pianoforte, Raccolti, ordinati ed eseguiti nei suoi concerti da Beniamino Cesi*, Ricordi, Serie 8ª, 99234, pag. 8; dal Mac Dowell in *Du XVIII siècle morceaux pour har-*

psichord et clavichord transcript. p. piano, Heft I, presso A. P. Schmidt a Lipsia (*Tempo di Minuetto f. Pfte übertr. v. Edward Mac Dowell*), e da Joh. Doebber, Berlin, Schlesinger. E mentre il solo *Moderato* fu trascritto per Pianoforte a quattro mani da Georg Eggeling, Mainz, Schott, gli altri due tempi di questa fortunatissima Sonata vennero rielaborati per altri strumenti, l'*Adagio* per Violoncello e Pianoforte da Max Grünberg, Berlin, Simon, e da J. Stutschewsky, Leipzig, Hug e Co., il *Minuetto* da Willy Burmester per Violoncello, per violino o Mandolino, per 2 Violini, per 2 Violini e Cello, per Violino, Cello e Pianoforte, per 2 Violini, Cello e Pianoforte, Berlin, Schlesinger.

Da quanto s'è detto appar chiaro dunque che la nostra è la prima edizione moderna, integrale e fedele all'originale, di tutte le dodici sonate del Grazioli.

III. INTORNO ALLE MUSICHE CONTENUTE NEL PRESENTE VOLUME

Secondo il Caffi, il Grazioli fu « di distinto buon gusto nel sonar dell'organo e perizia piú che mediocre nel contrappunto ».

Musicista delicato e gentile e perciò schivo di effetti, di virtuosismi esteriori, non tentò strade nuove, perché non fu né un rivoluzionario né un innovatore, né tanto meno mostrò predilezione sia per il genere teatrale e per l'oratorio che per le grandi e complesse costruzioni sinfoniche.

Allievo del Bertoni, non lo seguí né lo continuò in tutte queste forme, né possiamo dire che la sua sonata continui o segua la sonata cembalistica bertoniana. Coltivò e predilesse invece la sonata di sobrie proporzioni, semplice nella scrittura e nella forma, sempre in tre tempi.

In questo a noi sembra ch'egli si riallacci e continui la sonata di modeste proporzioni, staremmo quasi per dire la piccola sonata galuppiana. Il Grazioli, organista in San Marco dal 1778 in avanti, certamente conobbe ed ebbe campo di avvicinare il Buranello negli ultimi anni in cui questi tenne la direzione della Cappella. Che l'abbia anche ammirato lo si scorge facilmente nelle movenze, nelle tendenze della sua sonata. Non però nei temi, negli spunti, nelle idee, nelle quali il Grazioli è personale e si differenzia nettamente tanto dal Galuppi che dai sonatisti contemporanei anche per una elegante e disinvolta modernità.

Questo compositore deve la sua maggiore reputazione ad un adagio, trascritto per violoncello e pianoforte, tolto dalla undecima sonata.

L'Eitner (che assai raramente diede giudizi favorevoli su compositori italiani anche di gran nome) trovò parole di sincera ammirazione per la calda sensibilità, per la nobile espressione di questo pezzo.

Ora gli studiosi avendo sott'occhio le dodici sonate per cembalo del Grazioli possono farsi un'idea completa della sua produzione cembalistica. Sarà facile constatare che è bensí vero che l'adagio dell'undecima sonata meritava parole di elogio, di essere conosciuto, diffuso e magari trascritto anche per violoncello, ma che molti altri pezzi e intiere sonate stanno a paro dell'adagio sopracitato.

Abbiamo detto che la sonata del Grazioli è in tre tempi; aggiungeremo che quasi sempre i movimenti si succedono in quest'ordine: allegro, adagio, allegro. Fanno eccezione la settima sonata, della quale il primo tempo è un cantabile, e l'undecima che ha un minuetto come terzo tempo.

Noi crediamo che talvolta la semplicità della scrittura cui s'è accennato sottintendesse una estemporanea amplificazione dell' accompagnamento, una armonizzazione del basso puro e semplice. Tale è il caso dell'inizio del primo tempo della decima sonata, e allo studioso non sarà difficile trovare altri casi analoghi.

La letteratura di questo genere, non molto ricca invero, può ora aggiungere queste dodici fresche e piacevoli sonate, degnissime di integrare e di conchiudere la produzione sonatistica dalla seconda metà del '700 fino al primo quarto dell'800.

IV. REVISIONE DEL TESTO ED ERRATA-CORRIGE

La stampa contenente le dodici sonate del Grazioli presenta i soliti difetti caratteristici delle stampe sonatistiche di questa epoca: scarsità di accidenti, di coloriti e di molti altri segni di esecuzione. Si è rimediato col consueto sistema, aggiungendo tra parentesi le alterazioni mancanti e quelle di ordine precauzionale, e cosí pure i trilli.

La stampa abbonda di accidenti superflui, sia che si tratti di note già alterate nella stessa battuta, sia che si tratti invece di distruggere alte-

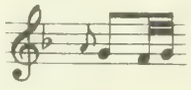
razioni avvenute nella battuta non immediatamente precedente: noi abbiamo sempre eliminato questi accidenti superflui.

Per distinguere i coloriti originali dai nostri si è loro anteposto l'asterisco, mentre era inutile fare ciò per tutte le indicazioni di movimento originale a capo dei pezzi.

È inutile dire che le indicazioni metronomiche sono nostre.

SONATA I

Terzo tempo; pag. 8, battute 1 e 2, 3° ottavo, D. - La stampa originale ha la seguente figura ritmica errata:



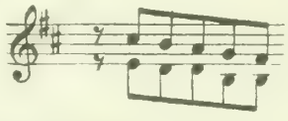
Così anche alla batt. 57 (pag. 10).

pag. 9, batt. 27, D. - Il bemolle è stato da noi anteposto al primo *mi* appoggiatura, mentre nella stampa originale figura soltanto al 3° ottavo. Casi analoghi si riscontrano alle battute 31, 69 e 73.

stessa pag., batt. 30, D. - Il trillo, che certamente deve tornare sul 1° ottavo, nella stampa è posto sul 3°.

SONATA II

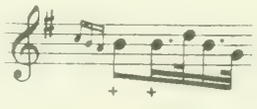
Primo tempo; pag. 14, batt. 62, D. - Stampa originale:



La correzione è ovvia.

pag. 18, batt. 51, 2° ottavo, D. - La stampa originale manca del trillo che noi abbiamo messo per analogia colle battute 53 e 55.

Terzo tempo; pag. 19, batt. 3, 1°-2° ottavo, D. - Stampa originale:

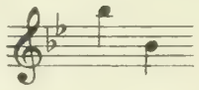


Analogamente alla battuta 1, abbiamo legato i due *si* +.

stessa pag., batt. 11, 3° sedicesimo, D. - Analogamente alla batt. 7, abbiamo aggiunto il trillo mancante nella stampa.

SONATA III

Primo tempo; pag. 23, batt. 21, 4° quarto, D. - Stampa originale:

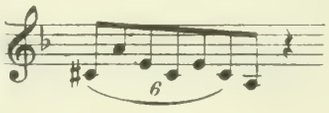


Correzione ovvia.

pag. 25, batt. 50, ultimo ottavo, S. - La stampa ha *mi* in luogo di *sol.*

SONATA IV

Secondo tempo; pag. 40, batt. 29, D. - Stampa originale:



Correzione ovvia.

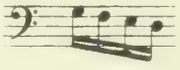
pag. 41, batt. 43, 2° quarto, S. - Stampa originale:

Evidente errore: il *fa* + della stampa non può essere che *mi.*

Terzo tempo; pag. 43, batt. 28, 2° quarto, S. - Stampa originale:

Il *si* va corretto in *re.*

pag. 44, batt. 44, 2° quarto, S. - Stampa originale:



Abbiamo mutato il disegno ritmico, in analogia all'andamento generale del pezzo.

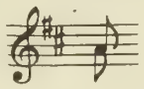
SONATA V

Primo tempo; pag. 47, batt. 21. - Abbiamo spostato sul primo quarto di questa battuta il *f* che la stampa originale reca sul 2° quarto della battuta 20.

In questo tempo, pag. 48, batt. 38, fa capolino un'acciaccatura che a pag. 51, batt. 88, diventa appoggiatura. Noi abbiamo accettato l'appoggiatura.

SONATA VI

PRIMO TEMPO; pag. 59, batt. 33, 1° ottavo, D. - La stampa originale raddoppia cosí la nota *la*:



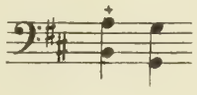
In analogia all'andamento delle parti nell'intero tempo, abbiamo scritto il *la* per la parte superiore, mettendo la pausa di ottavo a quella inferiore.

SECONDO TEMPO; pag. 62, batt. 2, 3° quarto, D. - Abbiamo sostituito con un'appoggiatura l'acciaccatura della stampa originale.

TERZO TEMPO; pag. 66, batt. 6, 1° ottavo, S. - Stampa originale:

Abbiamo corretto in *re* il *mi* + analogamente alle battute 4 e 5.

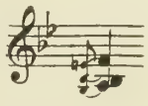
pag. 69, batt. 73, 1° quarto, S. - Stampa originale:



Errore evidente da noi corretto col proseguire il disegno di ottave.

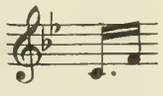
SONATA VII

SECONDO TEMPO; pag. 77, batt. 20, 1° quarto, D. - Stampa originale:



Errore evidente: l'accordo non può essere che *la do fa.*

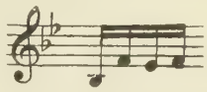
stessa pag., batt. 21, 1° ottavo, D. - Stampa originale:



Errore evidente: il punto vuole che il *fa* sia biscroma.

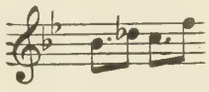
SONATA VIII

PRIMO TEMPO; pag. 86, batt. 46, 2° ottavo, S. - Stampa originale:



Errore evidente: il *mi* bemolle dev'essere mutato in *re* bemolle.

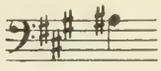
stessa pag., batt. 49, D. - Stampa originale:



Errore: manca un taglio alla seconda nota di ogni quarto.

SONATA X

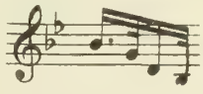
TERZO TEMPO; pag. 120, batt. 45, S. - Stampa originale:



Manca il punto di valore che noi abbiamo messo.

SONATA XI

SECONDO TEMPO; pag. 127, batt. 12, 2° ottavo, D. - Stampa originale:



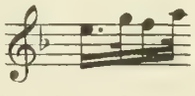
Manca il punto di valore, che noi abbiamo messo.

TERZO TEMPO; pag. 132, batt. 61, 3° ottavo, S. - Stampa originale:

Il *si* è errore evidente e va corretto in *do.*

SONATA XII

PRIMO TEMPO; pag. 136, batt. 33, 4° ottavo, D. - Stampa originale:



Manca il punto di valore che noi abbiamo messo.

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